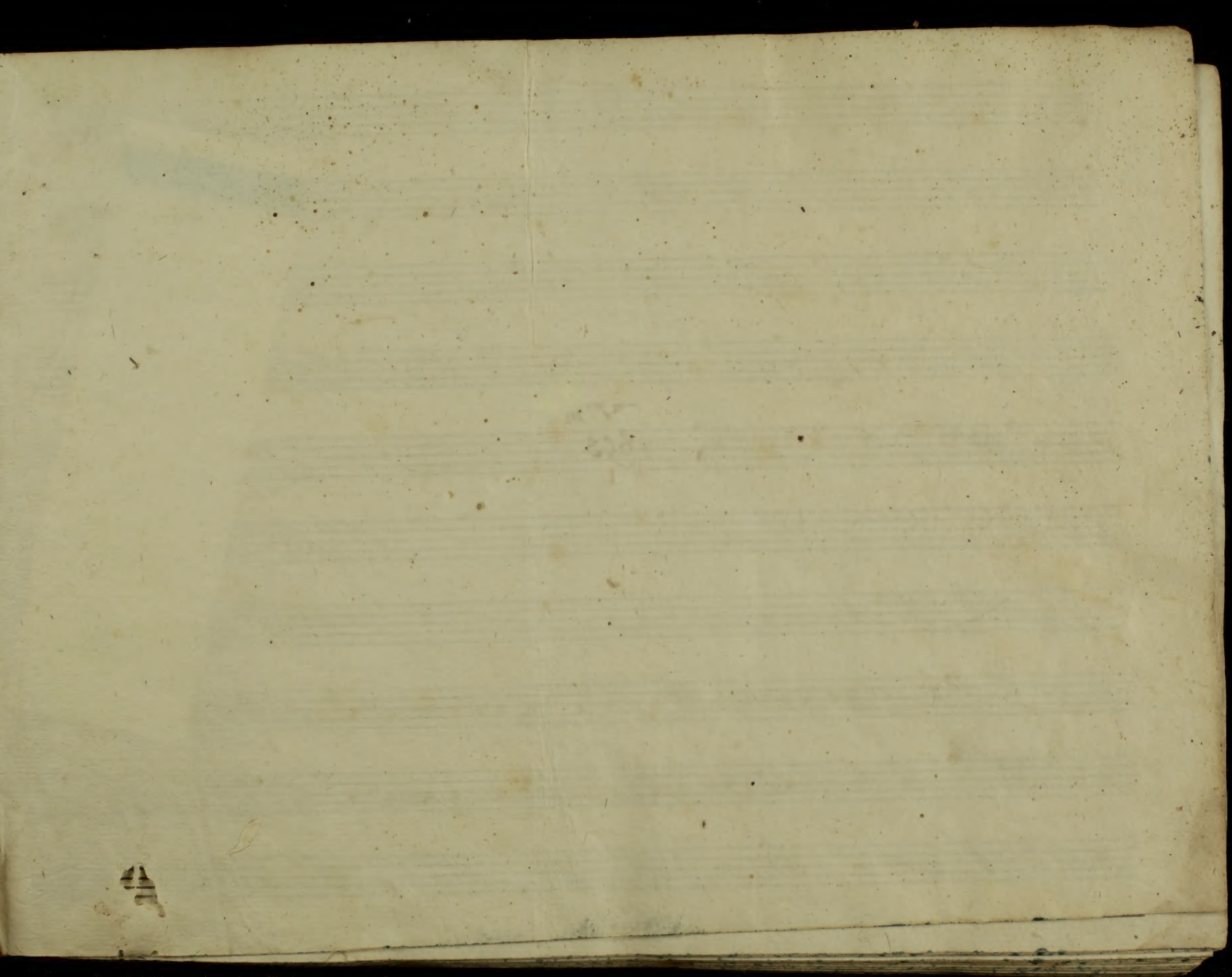


MRS. DE TALLEYRAND











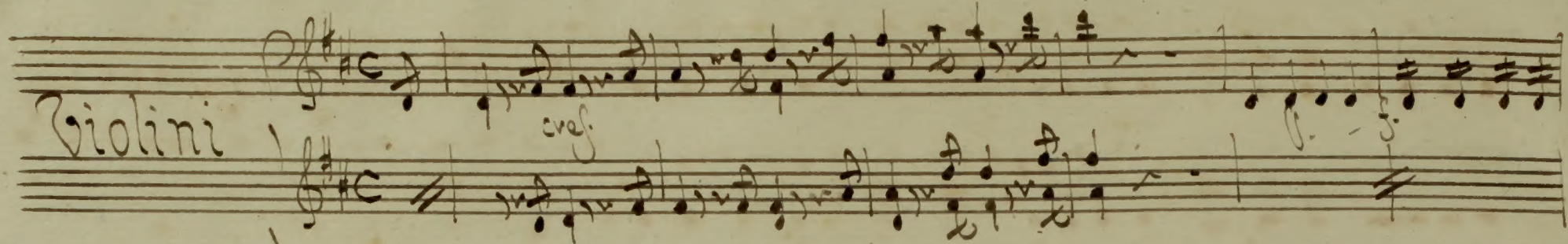
V. m.  
853  
1



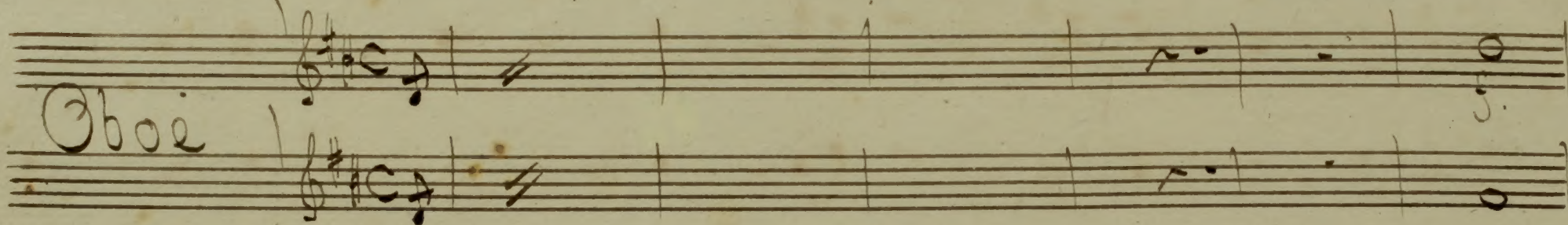




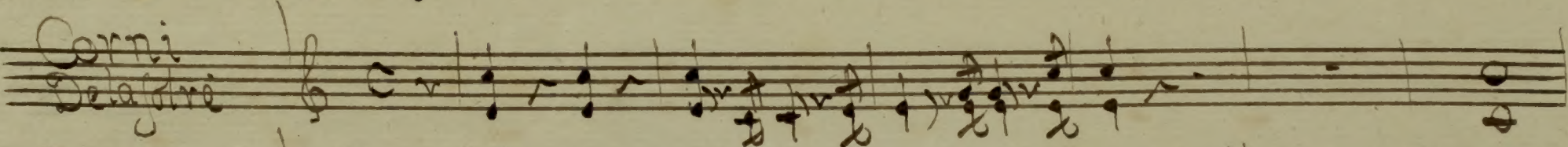
Violini



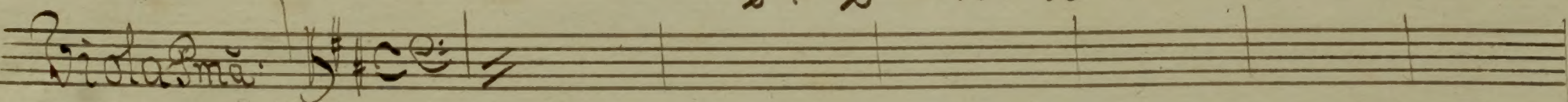
Oboe



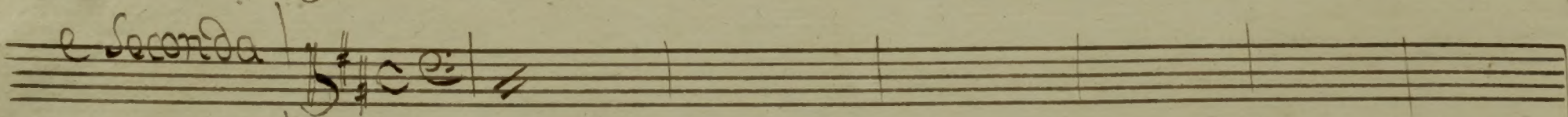
Corni  
Delafini



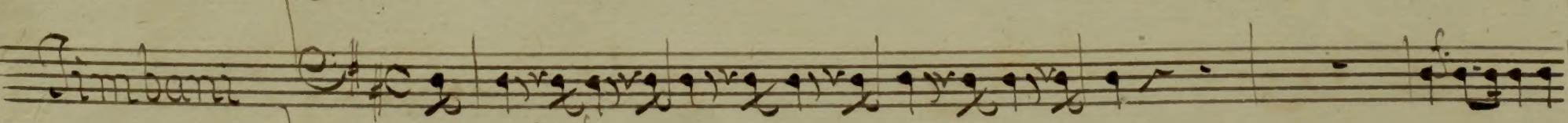
Viola Prima



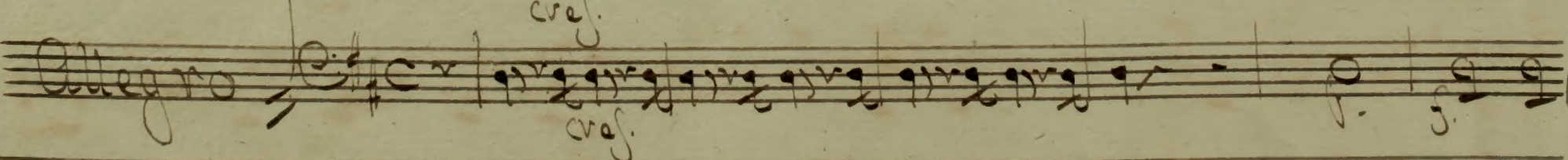
e Seconda



Timbani



Allegro





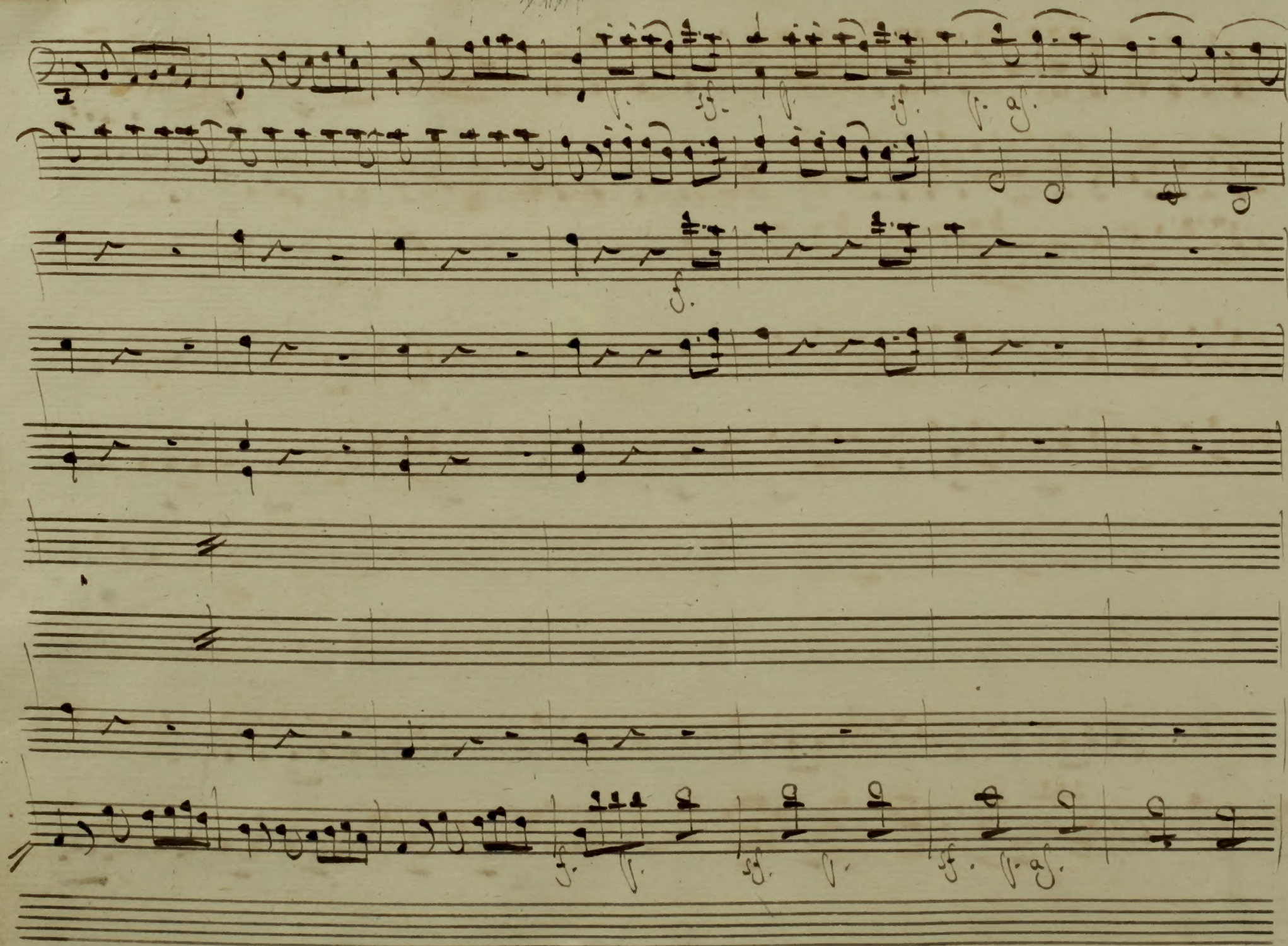
Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings.

Dynamic markings visible include:

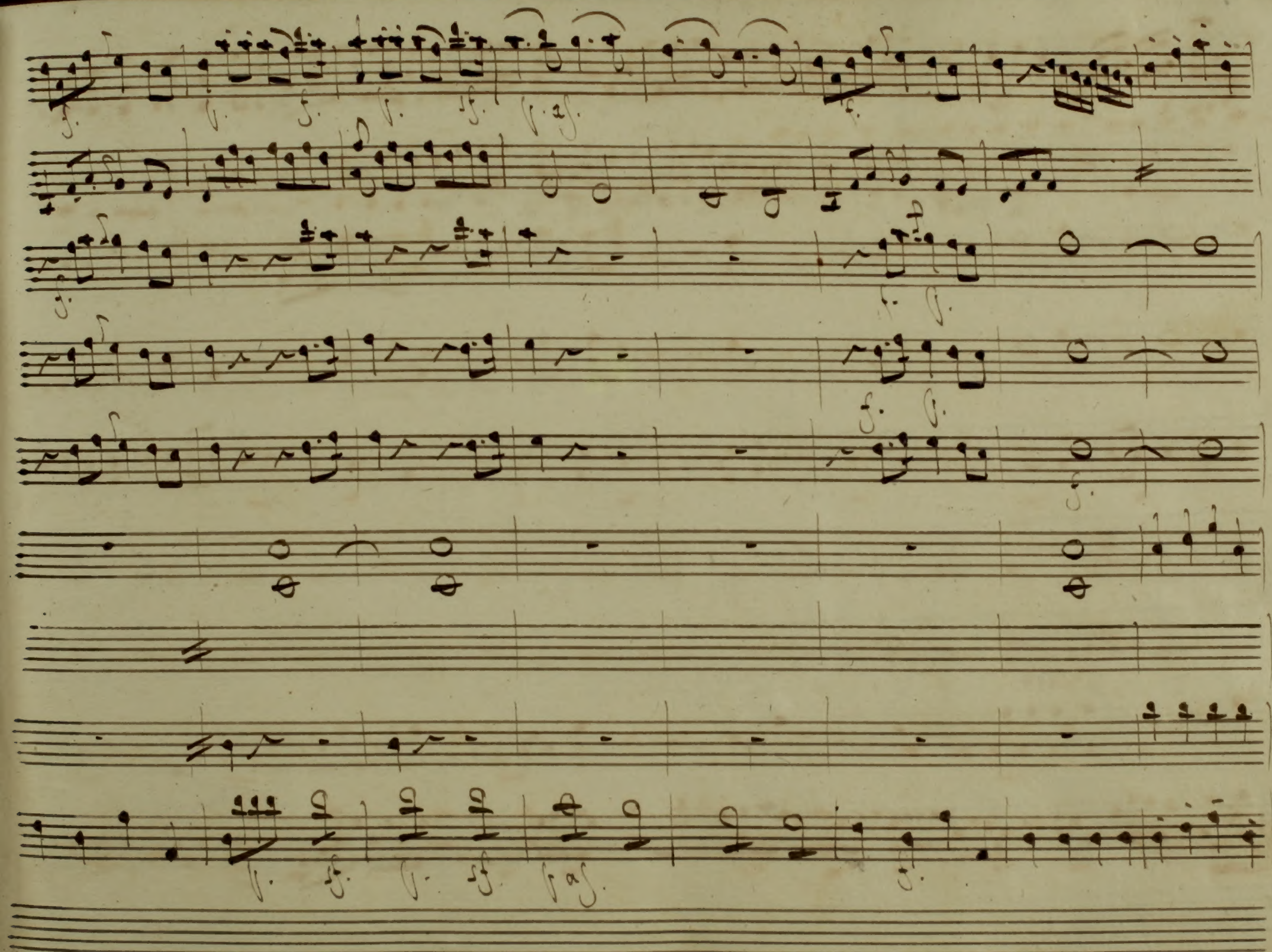
- f.* (forte)
- cres.* (crescendo)
- af.* (a fortissimo)

The score is written in a historical style, likely from the 18th or 19th century, and shows signs of age and wear.

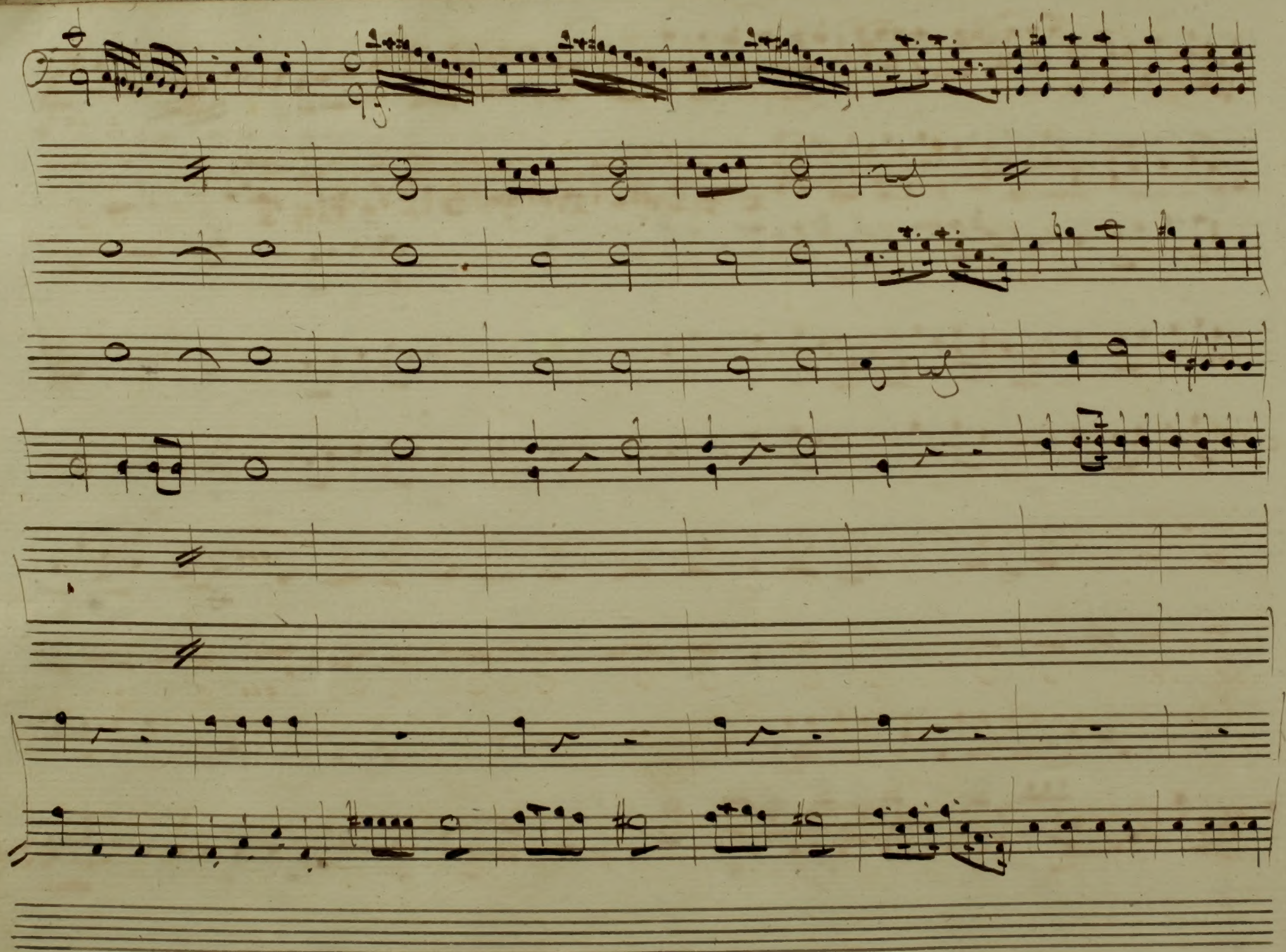










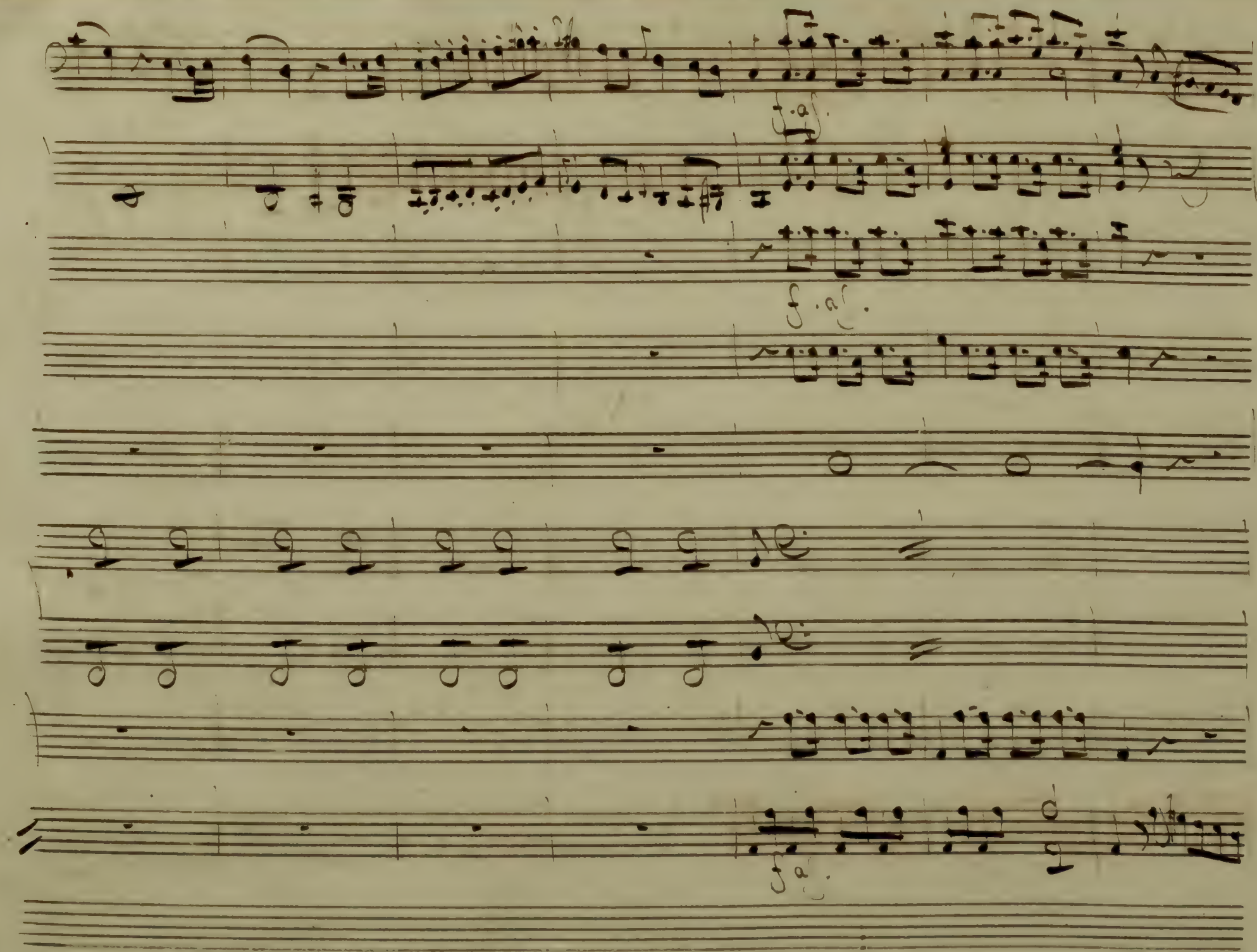




Handwritten musical score on aged paper, featuring multiple staves with musical notation. The notation includes various notes, rests, and clefs, suggesting a complex composition. The paper shows signs of wear and discoloration.

The musical score is written on ten staves. The first staff contains a complex melodic line with many beamed notes. The second staff has a few notes and rests, followed by a section with a double bar line and a key signature change to two sharps (F# and C#). The third staff is mostly empty. The fourth and fifth staves also contain sparse notation. The sixth and seventh staves feature a series of eighth notes, possibly a rhythmic exercise or a specific melodic pattern. The eighth staff has a few notes and rests. The ninth and tenth staves are mostly empty.

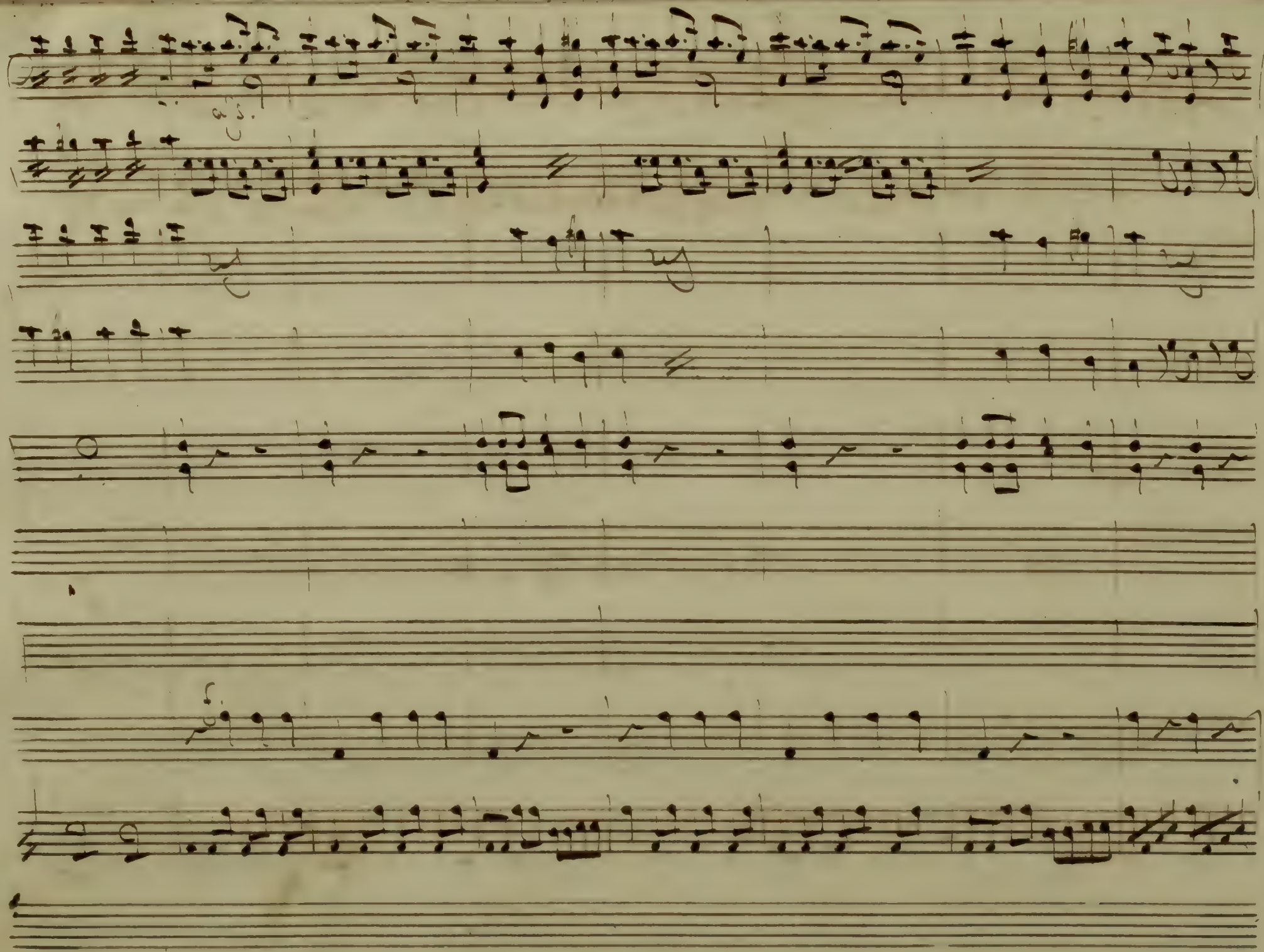






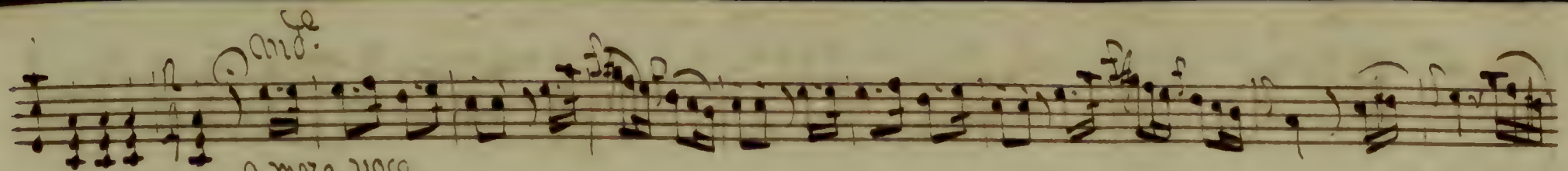
Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and accidentals. The score is divided into sections by the handwritten word "cresc." (crescendo) appearing on the first, fourth, and eighth staves. The notation is dense and appears to be a manuscript for a musical composition.



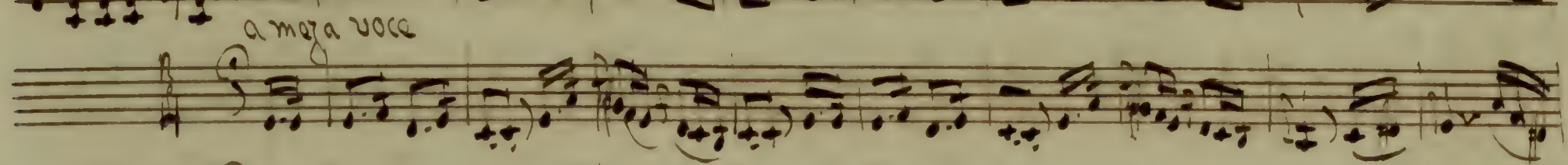




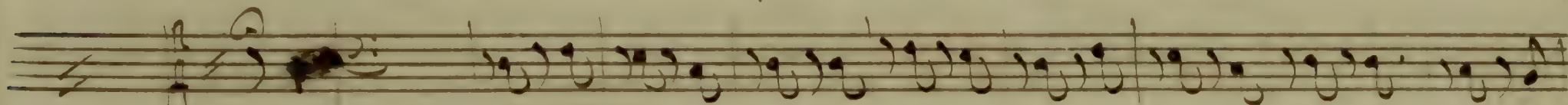
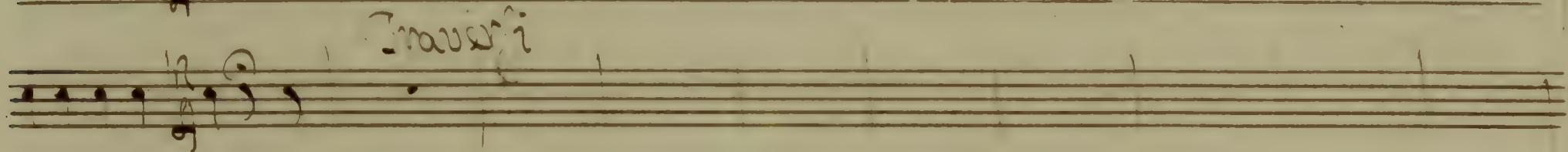
*Ando.*



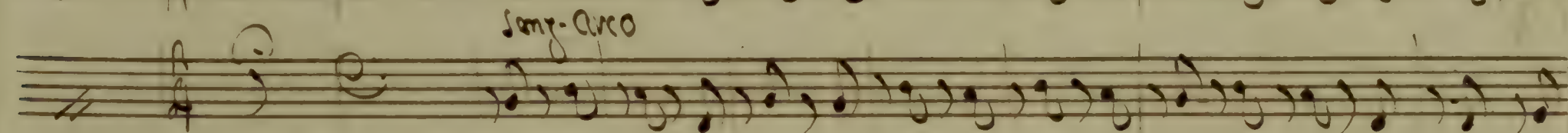
*a meza voce*



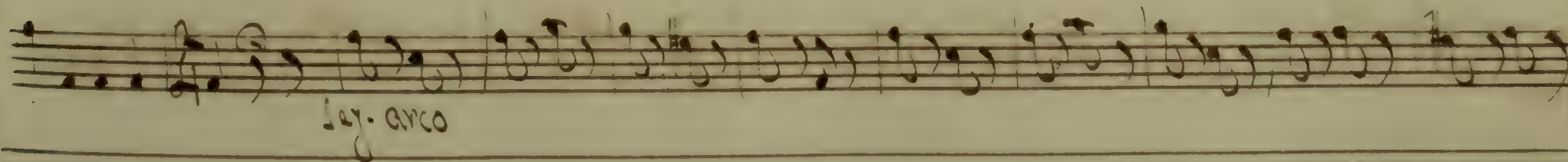
*Traversi*



*Long-Arco*



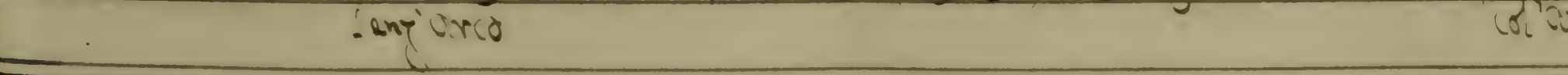
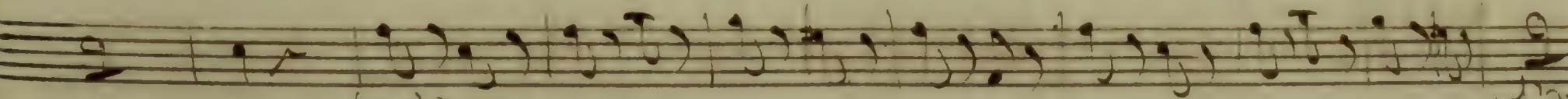
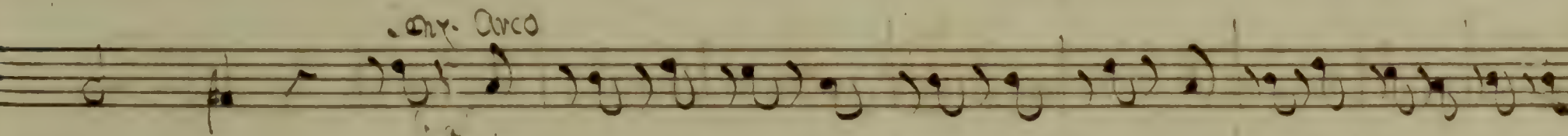
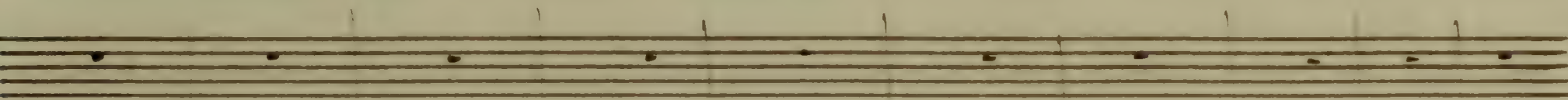
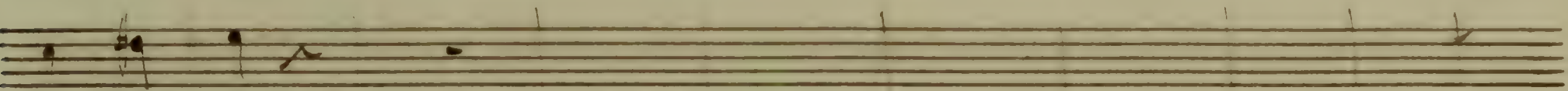
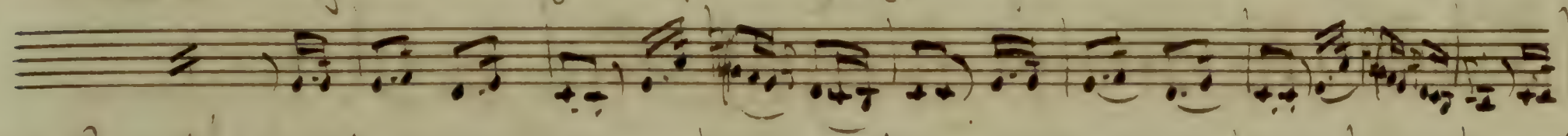
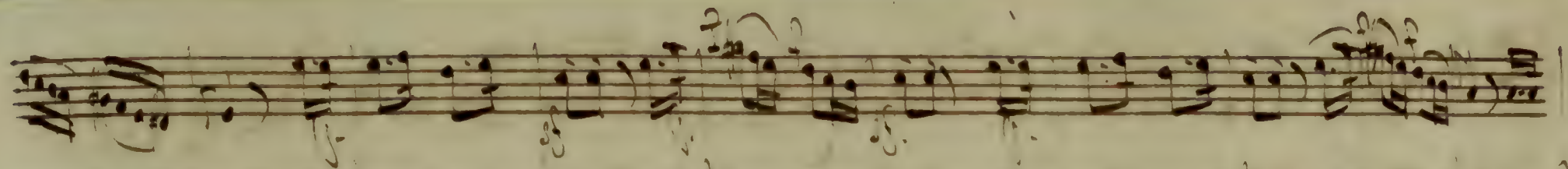
*Long-Arco*





A handwritten musical score on aged, stained paper. The score consists of ten staves. The notation is in a historical style, featuring various note values, rests, and dynamic markings. The first staff contains a complex melodic line with many beamed notes. The second staff continues this line. The third and fourth staves are mostly empty, with some scattered notes. The fifth staff begins with the handwritten instruction "col arco" above the first few notes. The sixth staff is empty. The seventh staff begins with the handwritten instruction "col arco" below the first few notes. The eighth and ninth staves continue the musical notation. The tenth staff is empty. The paper shows signs of age, including foxing and staining, particularly along the edges.





col' arco



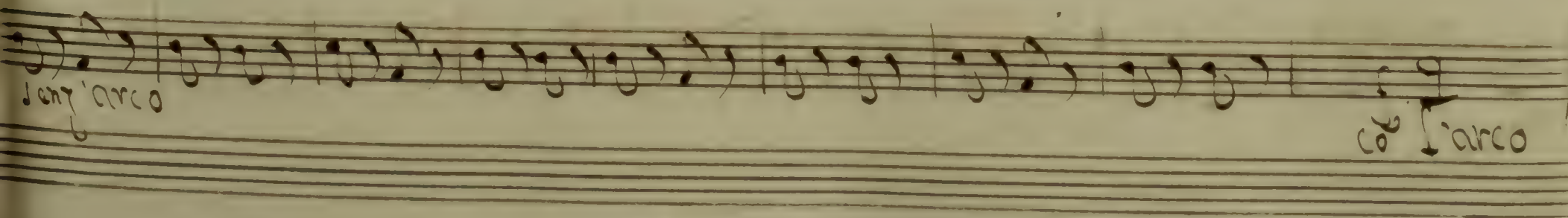
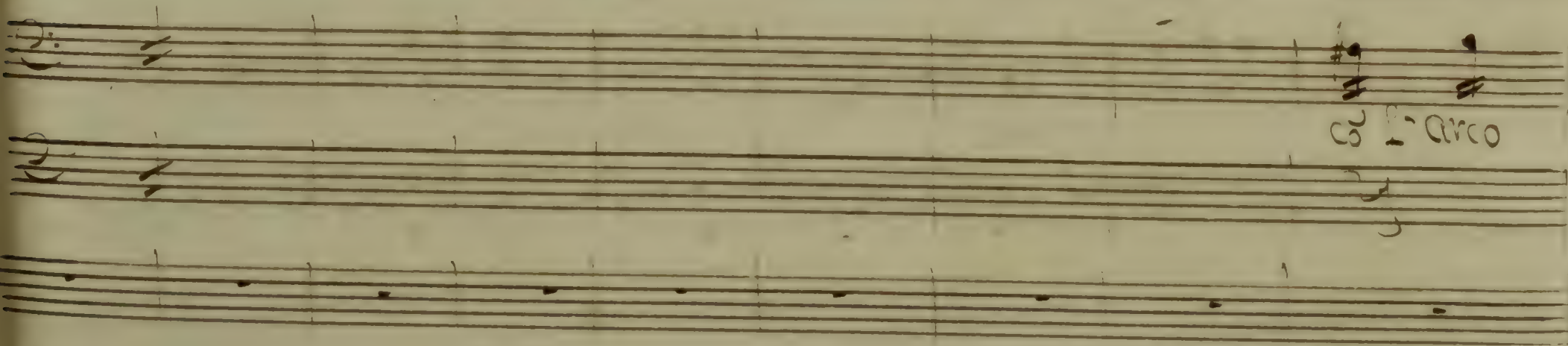
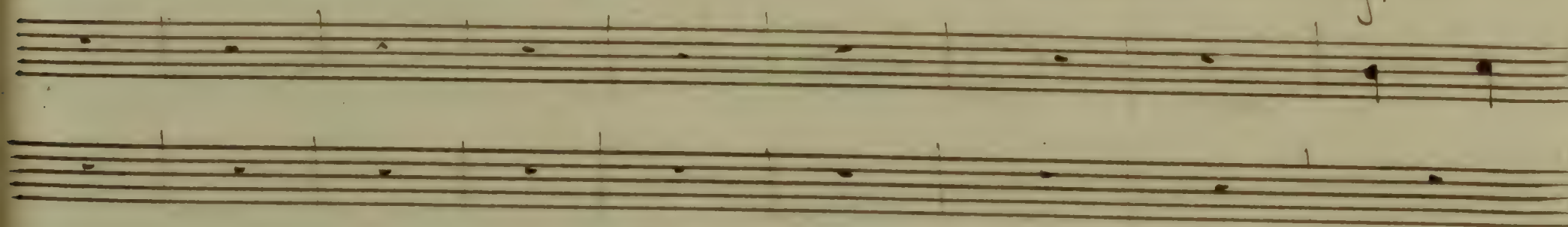
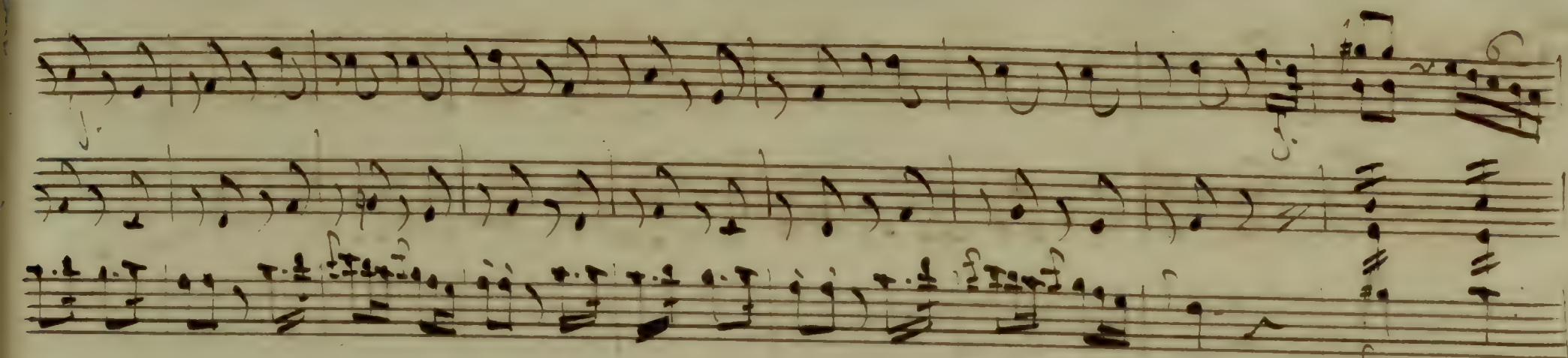
Handwritten musical notation on two staves. The notation is dense, featuring many beamed sixteenth and thirty-second notes, suggesting a fast tempo. The ink is dark brown on aged, slightly discolored paper.

Two empty musical staves, consisting of five lines each, with no notation present.

Handwritten musical notation on two staves. The notation consists of quarter and eighth notes, some with slurs. The word "arco" is written in cursive below the first staff. The paper shows signs of age and wear.

Handwritten musical notation on two staves. The notation includes quarter notes, eighth notes, and rests. The ink is dark brown on aged paper.







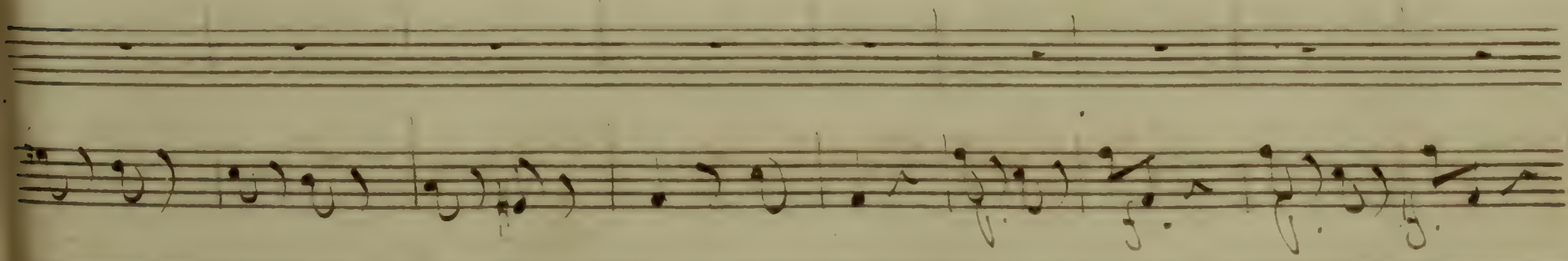
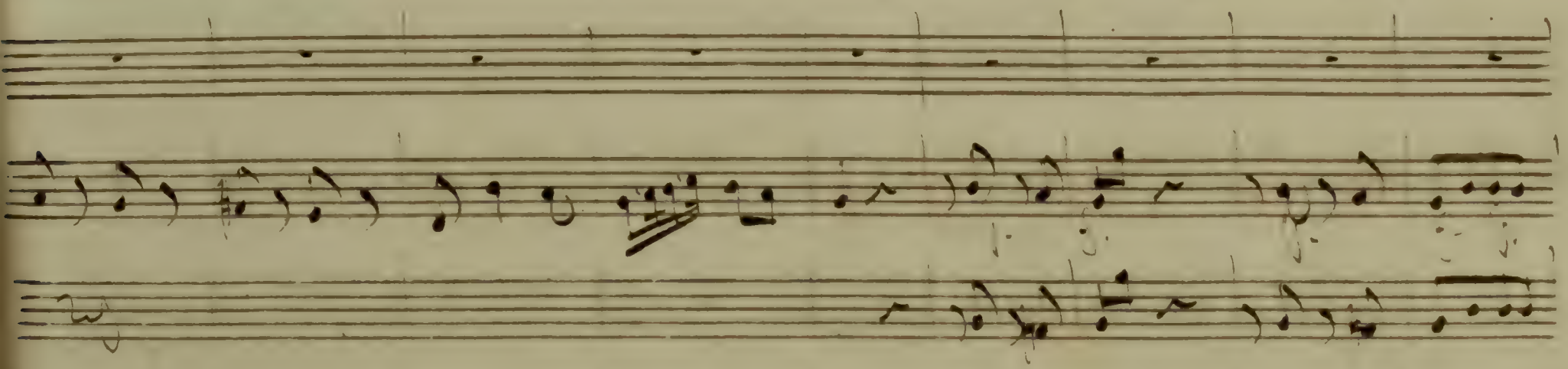
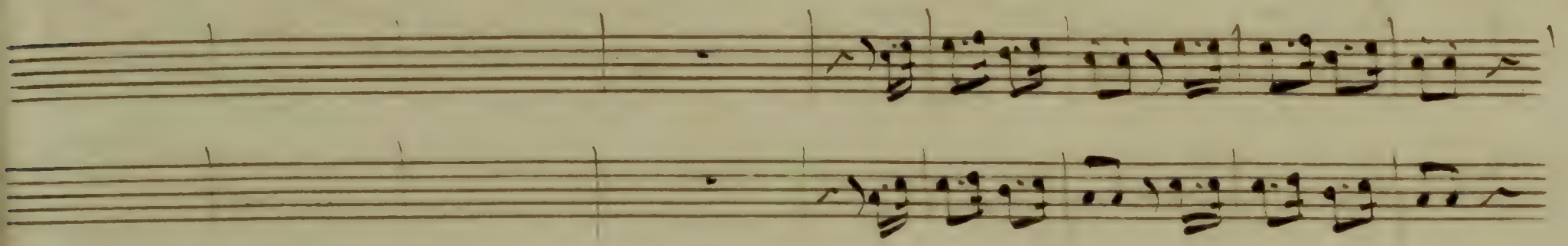
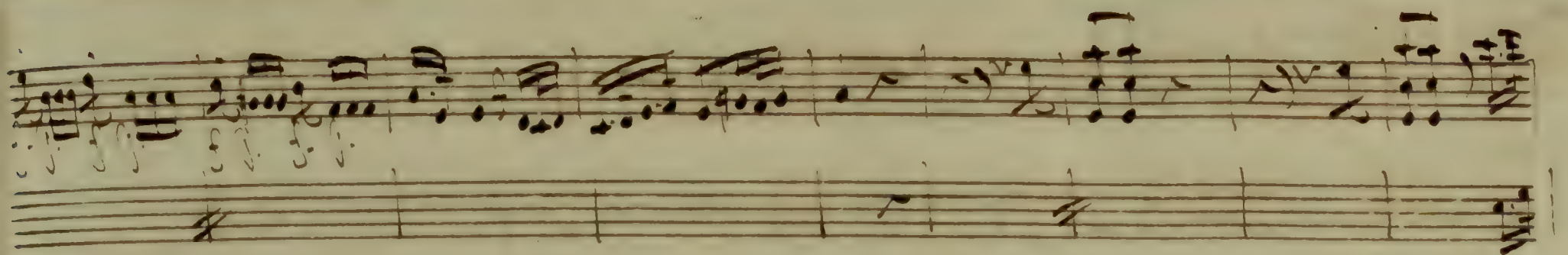
Handwritten musical notation on three staves. The top staff contains a complex melodic line with many beamed sixteenth and thirty-second notes. The middle staff contains a similar but slightly less dense melodic line. The bottom staff contains a few scattered notes and rests.

Two empty musical staves.

Handwritten musical notation on three staves. The top staff begins with a treble clef and a key signature of one sharp (F#). It contains a melodic line with many beamed notes. The middle staff contains a similar melodic line. The bottom staff contains a few scattered notes and rests. The word "Senz'Arco" is written in the middle of the first staff.

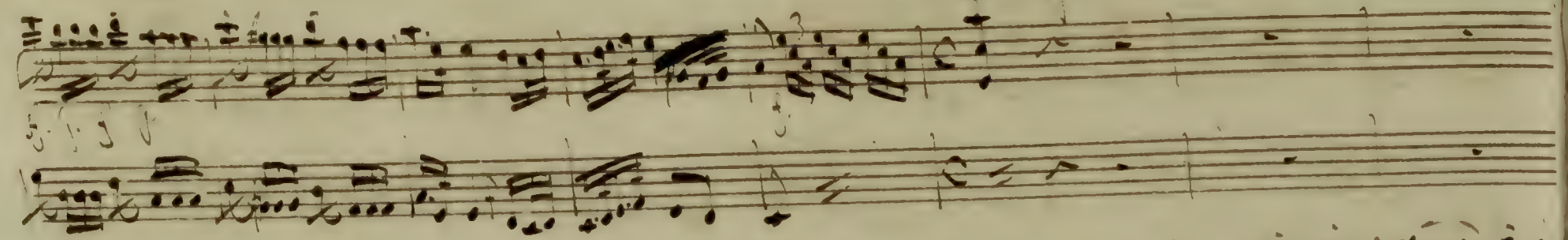
Handwritten musical notation on three staves. The top staff begins with a treble clef and a key signature of one sharp (F#). It contains a melodic line with many beamed notes. The middle staff contains a similar melodic line. The bottom staff contains a few scattered notes and rests. The word "Senz'Arco" is written in the middle of the first staff.



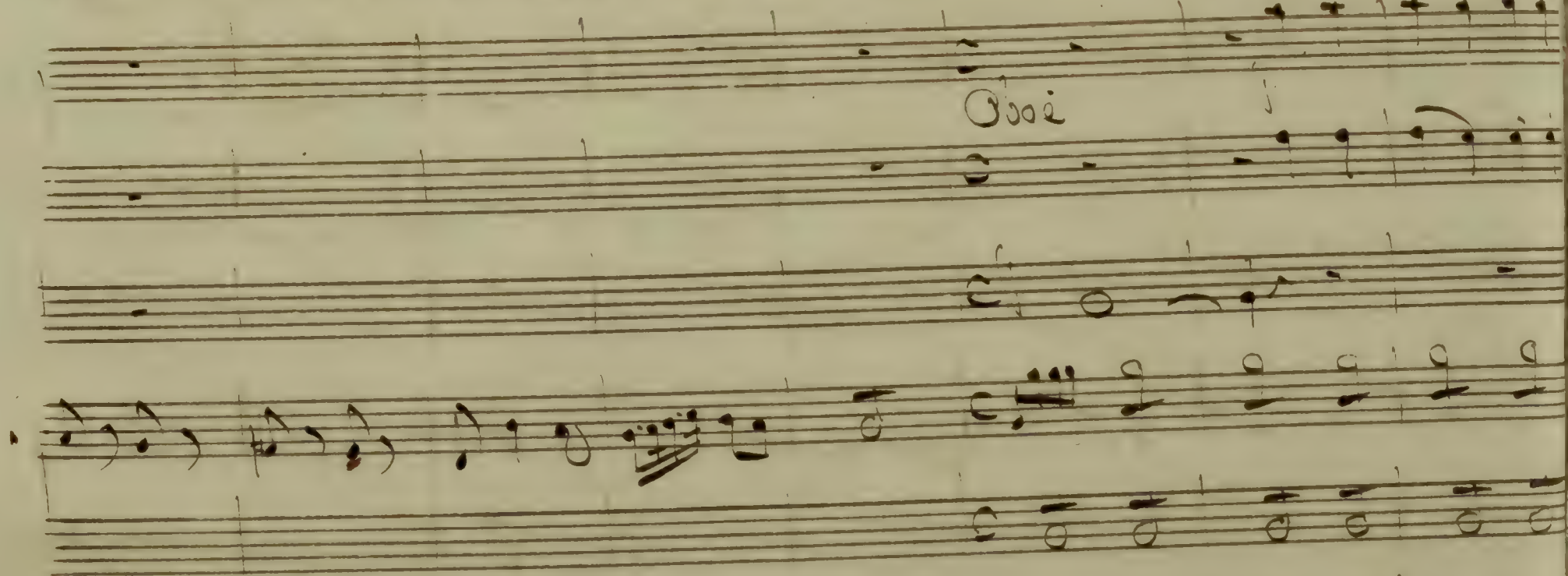




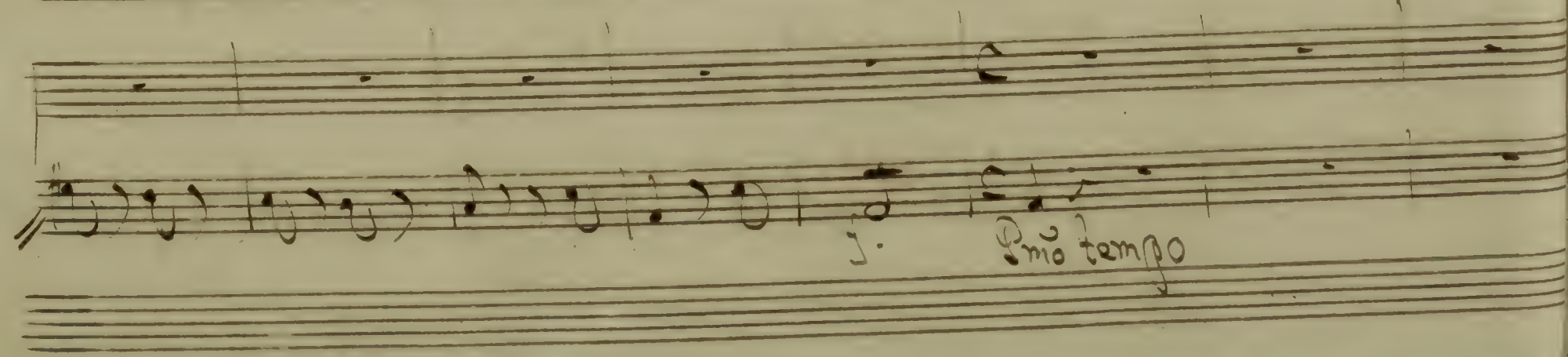
Primo tempo



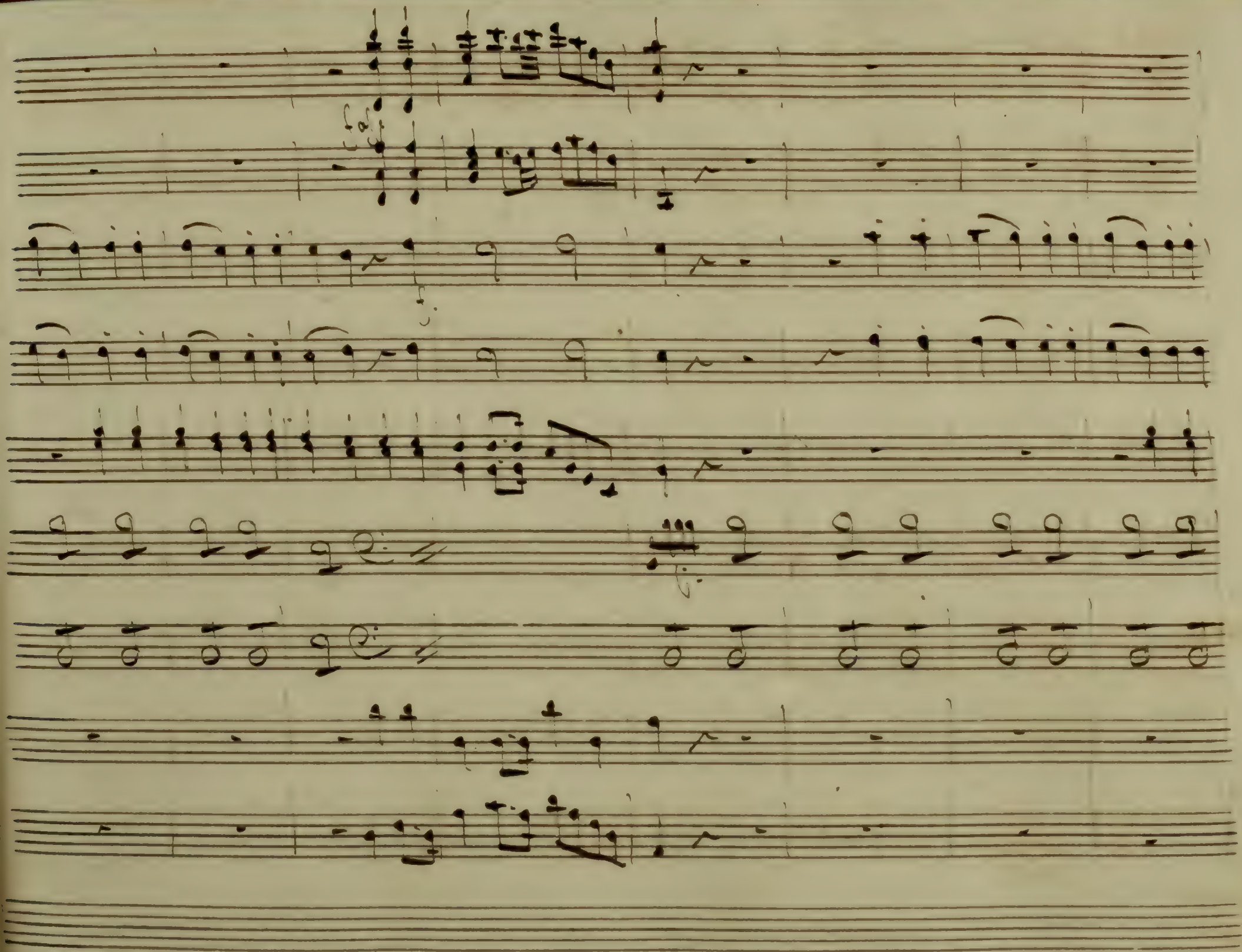
Oooi



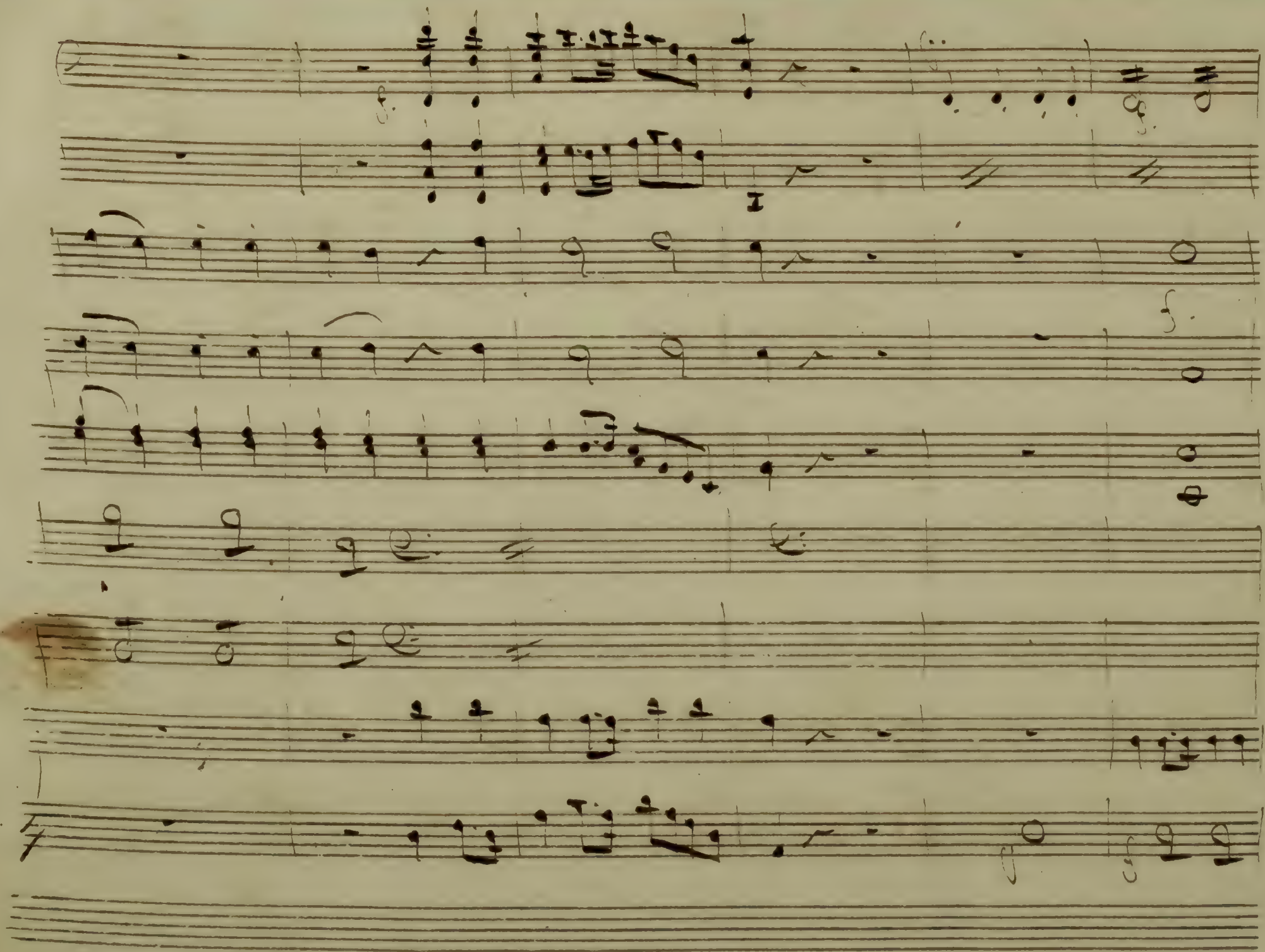
Primo tempo







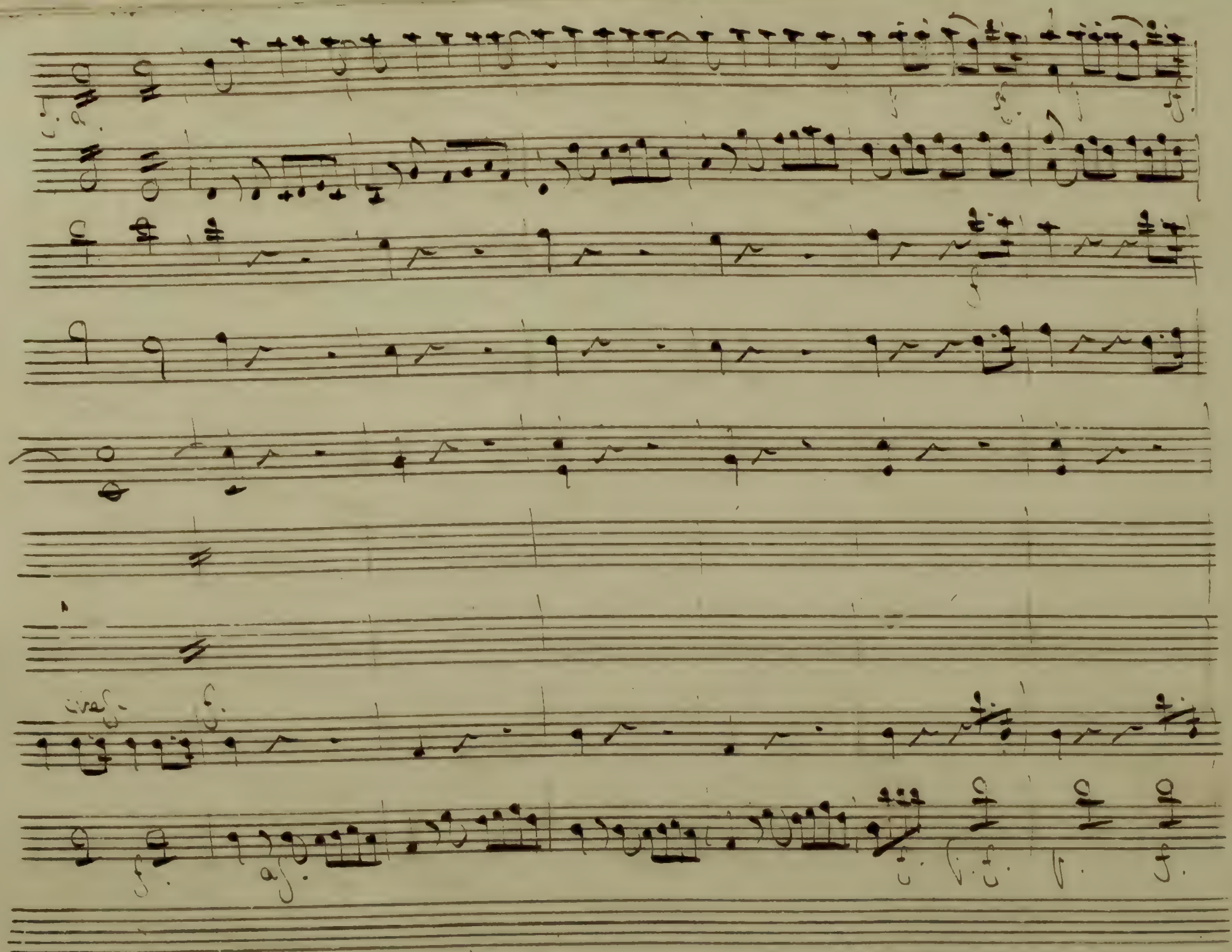




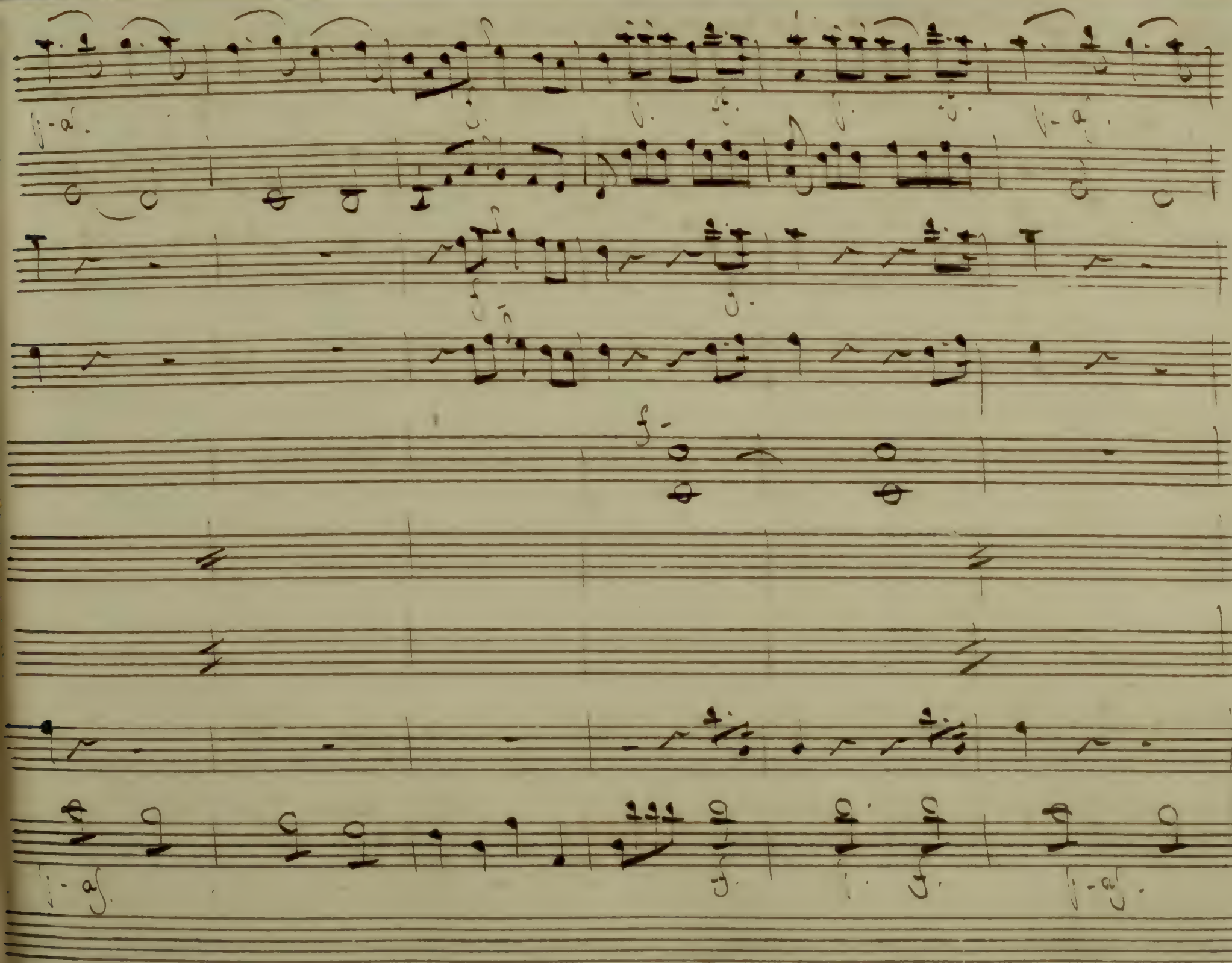


Handwritten musical score on aged paper, featuring ten staves. The notation includes various musical symbols such as notes, rests, and clefs. The score is organized into two systems of five staves each. The first system contains musical notation with some handwritten annotations like "f. cre." and "f. cre.". The second system consists of two staves with double bar lines and two staves with musical notation, including a final staff with a "f. cre." annotation. The paper shows signs of age and wear.

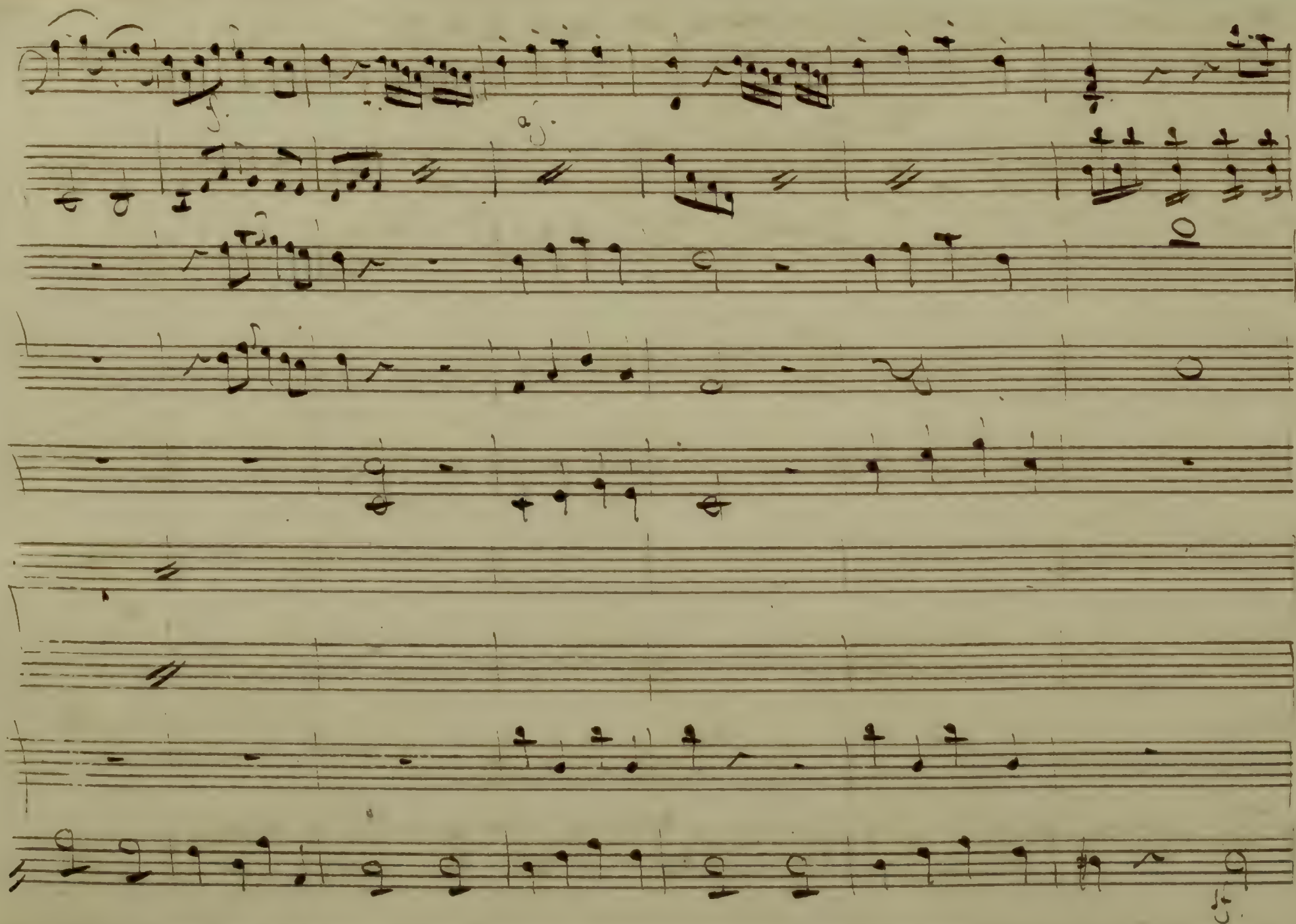




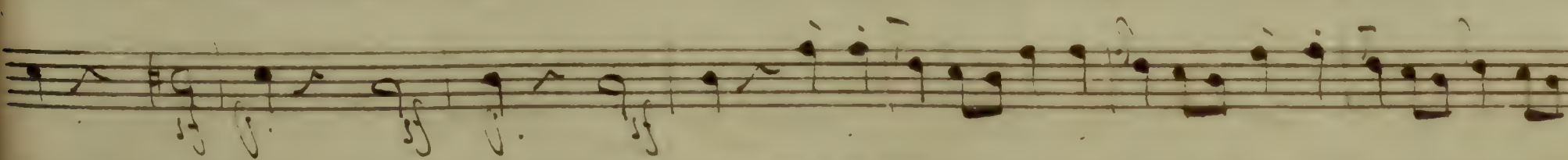
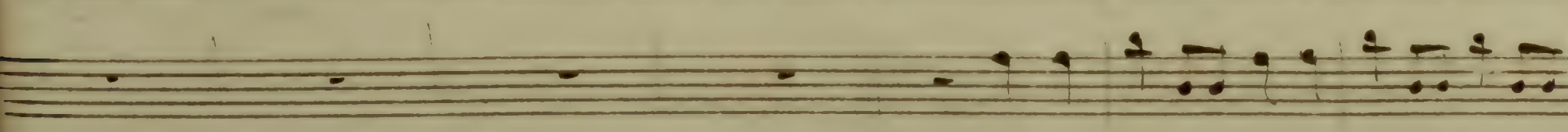
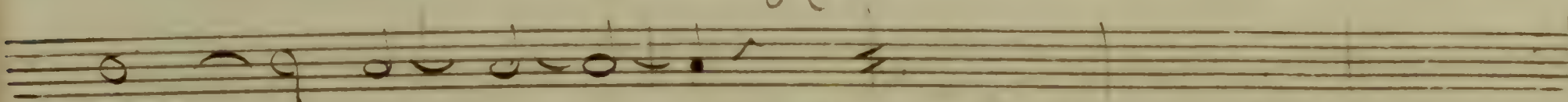
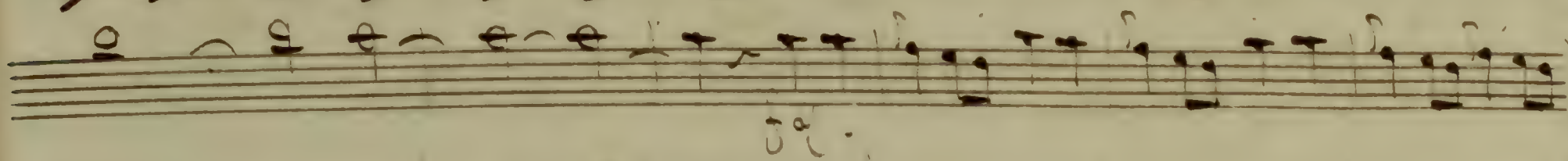
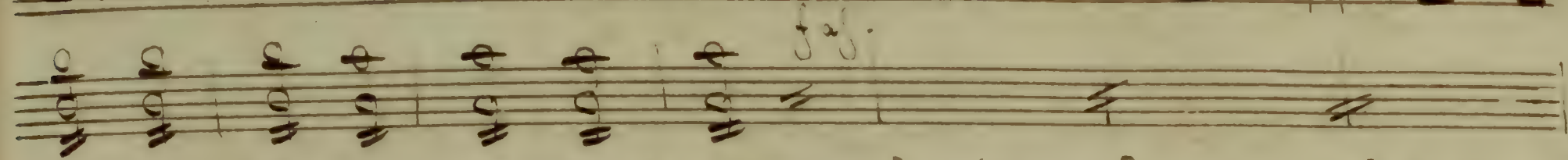




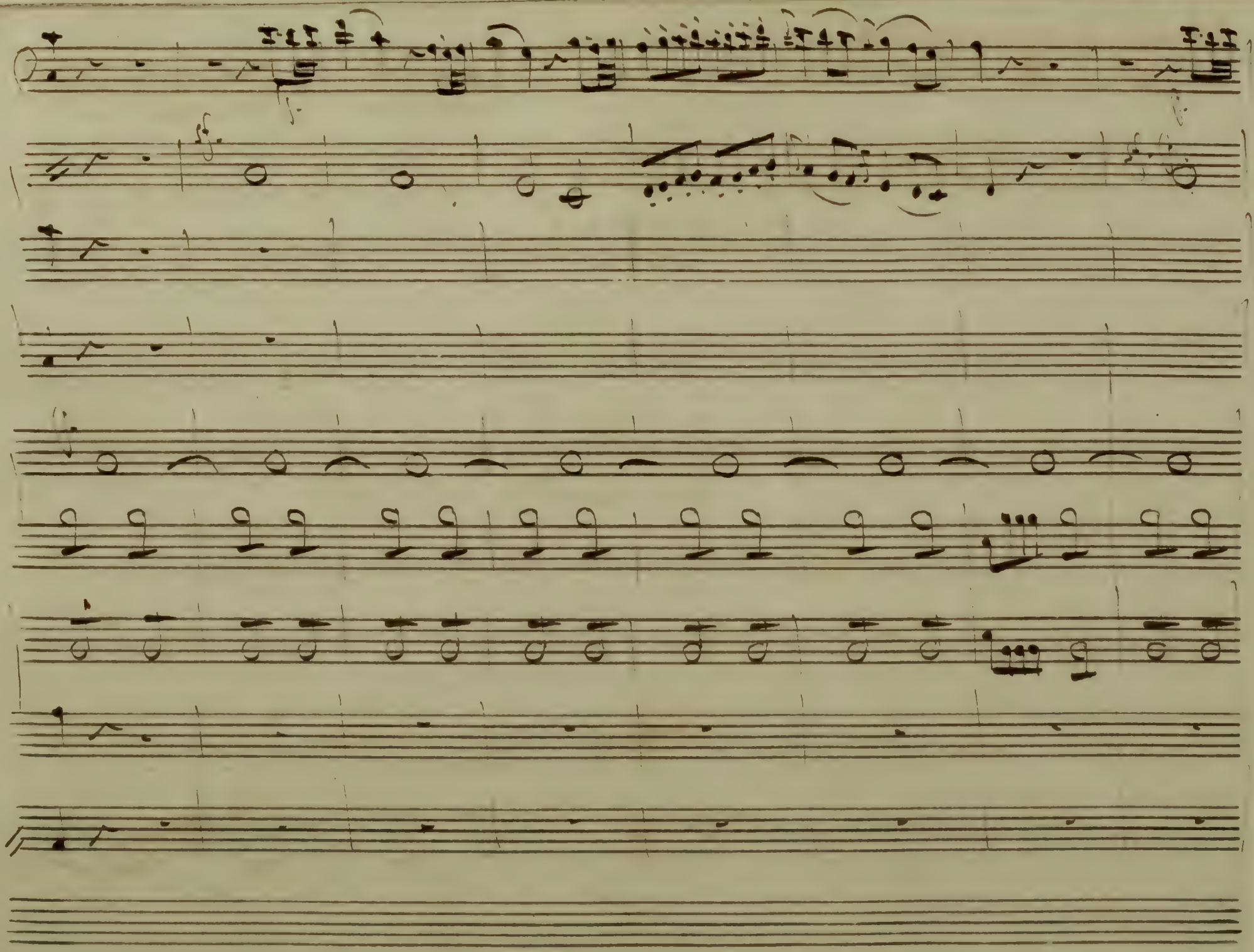




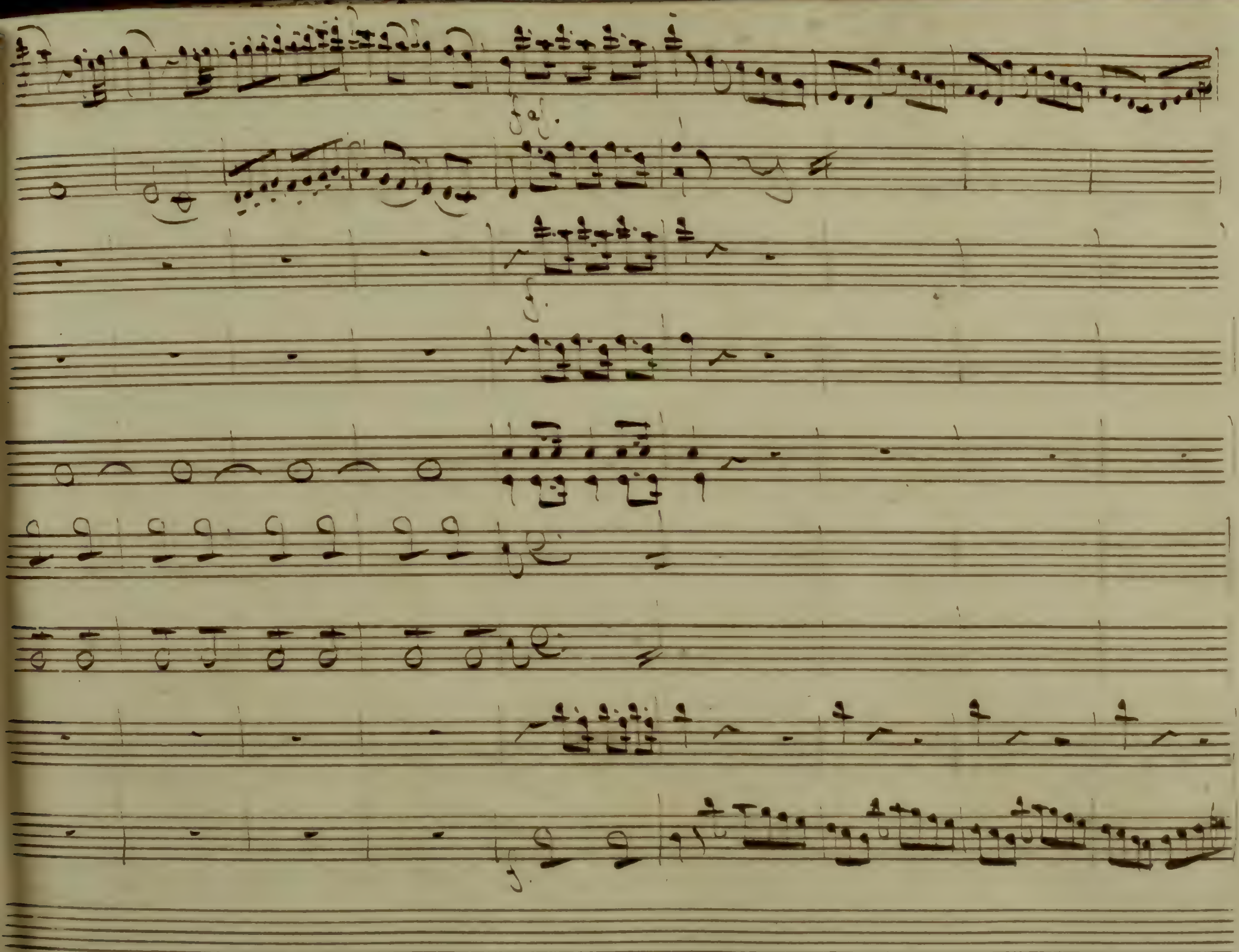












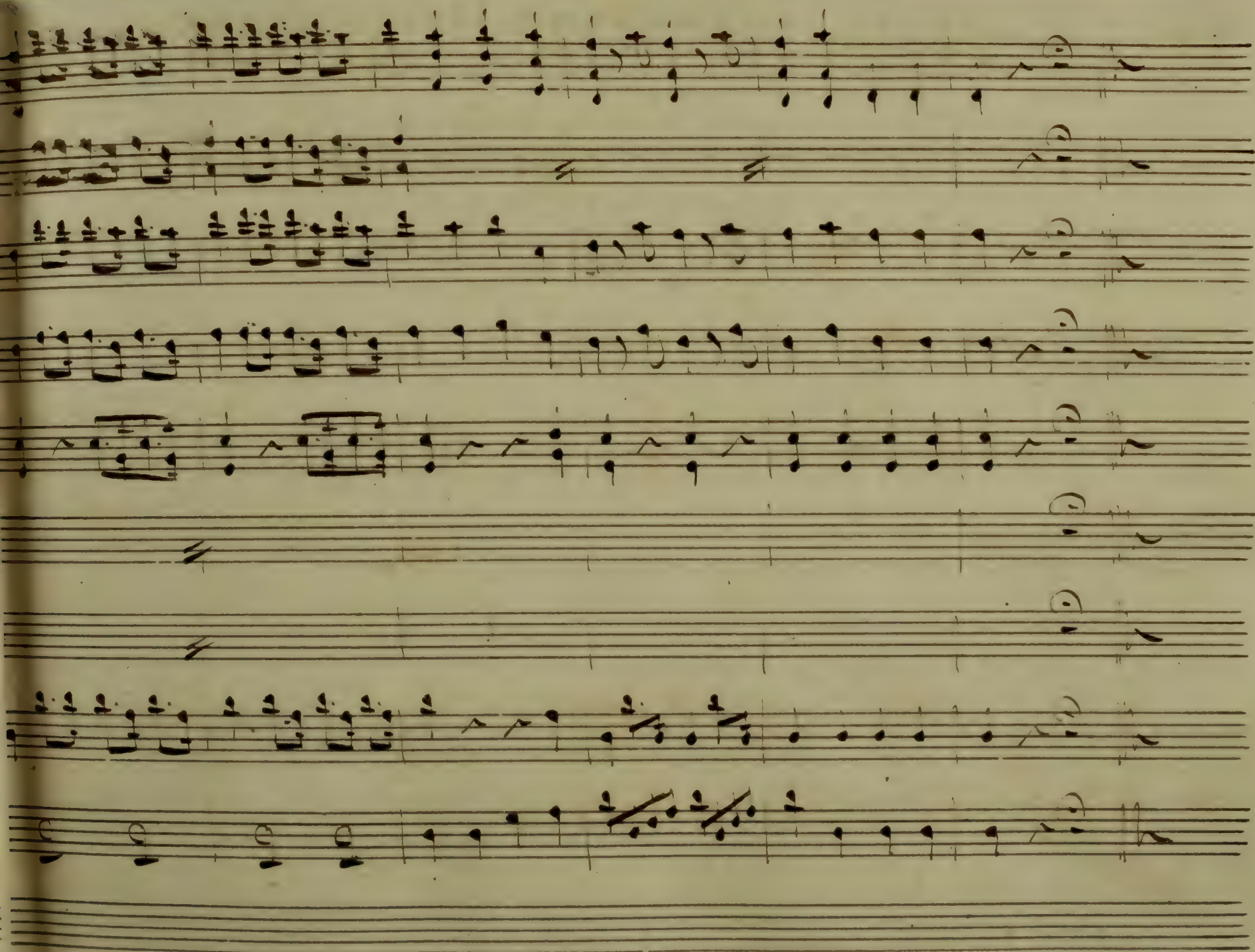


Handwritten musical score on aged paper, featuring multiple staves with notes, rests, and dynamic markings.

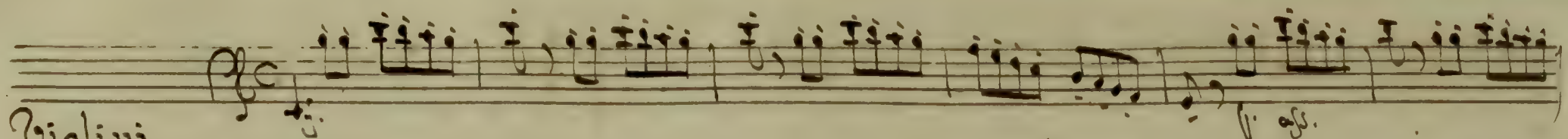
The score is organized into systems of staves. The first system consists of two staves with notes and rests. The second system also consists of two staves, with notes and rests. The third system consists of two staves, with notes and rests. The fourth system consists of two staves, with notes and rests. The fifth system consists of two staves, with notes and rests. The sixth system consists of two staves, with notes and rests. The seventh system consists of two staves, with notes and rests. The eighth system consists of two staves, with notes and rests. The ninth system consists of two staves, with notes and rests. The tenth system consists of two staves, with notes and rests.

Dynamic markings include *cres.* (crescendo), *f* (forte), and *al.* (allargando). The notation includes various note values, rests, and bar lines.

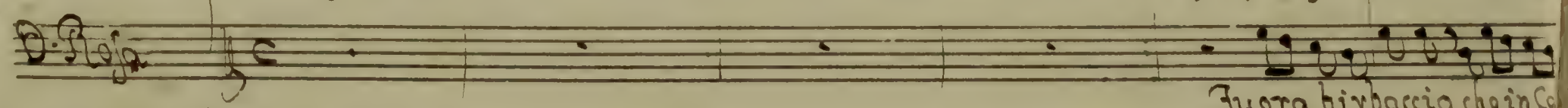
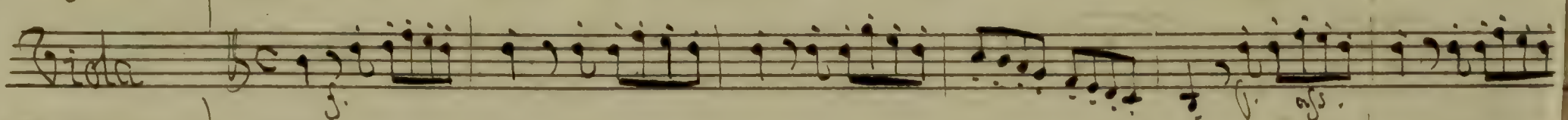
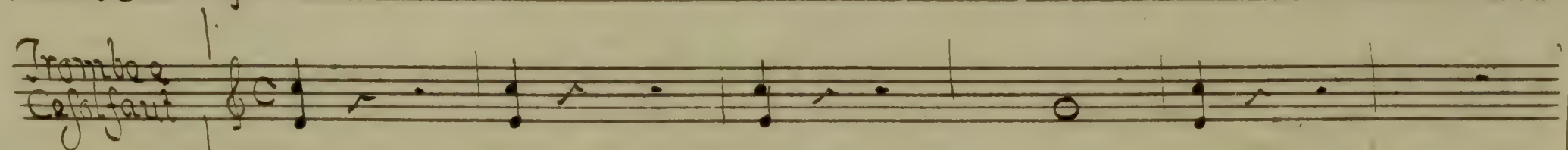




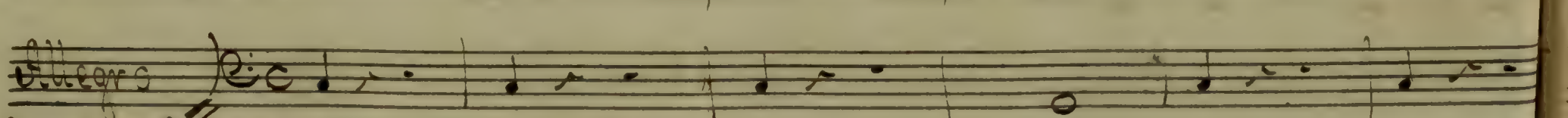
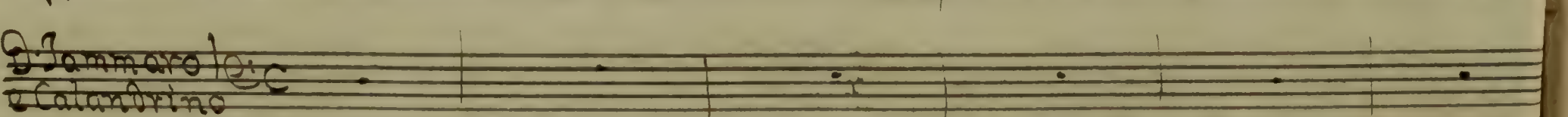
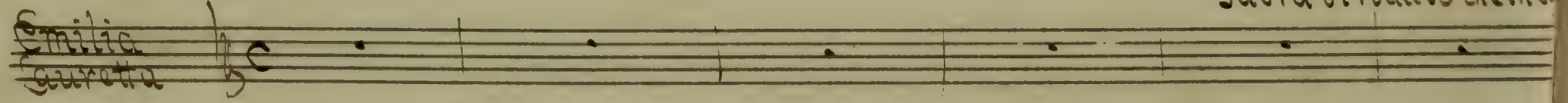




Violini

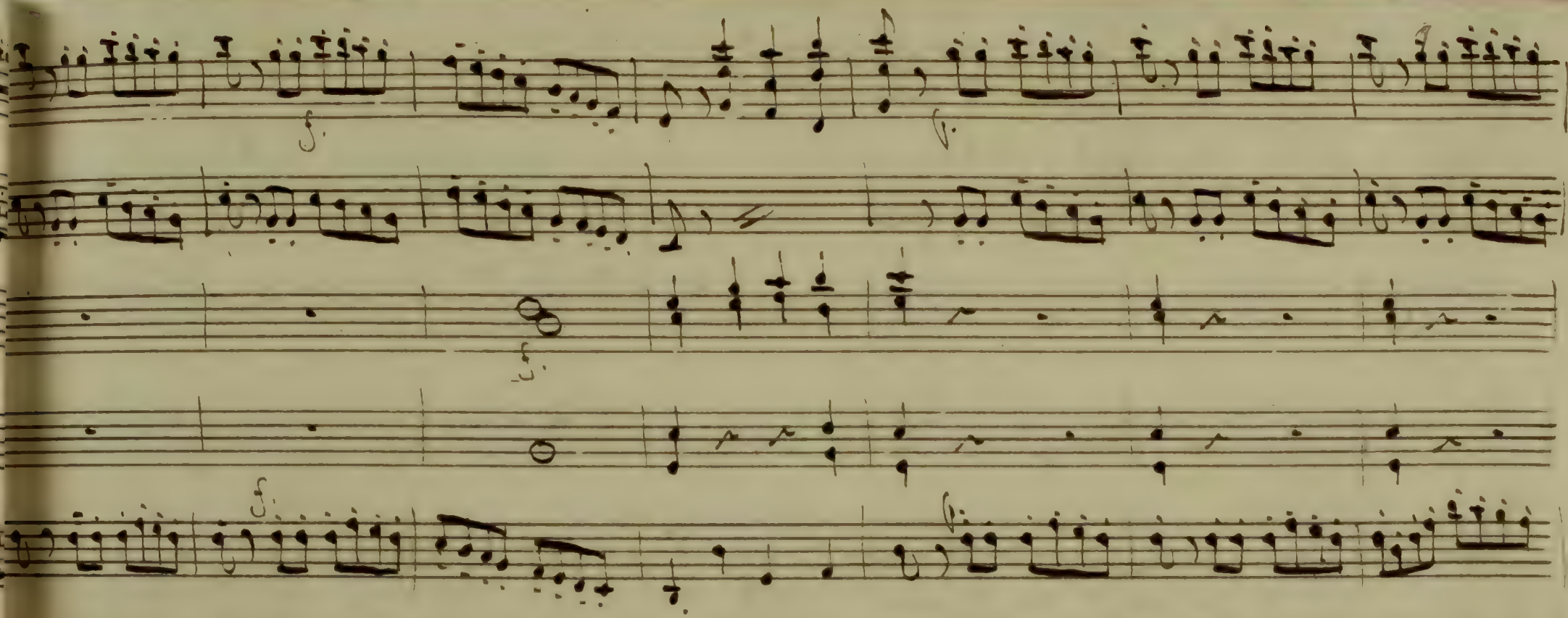


Fuora birbaccio che in Co

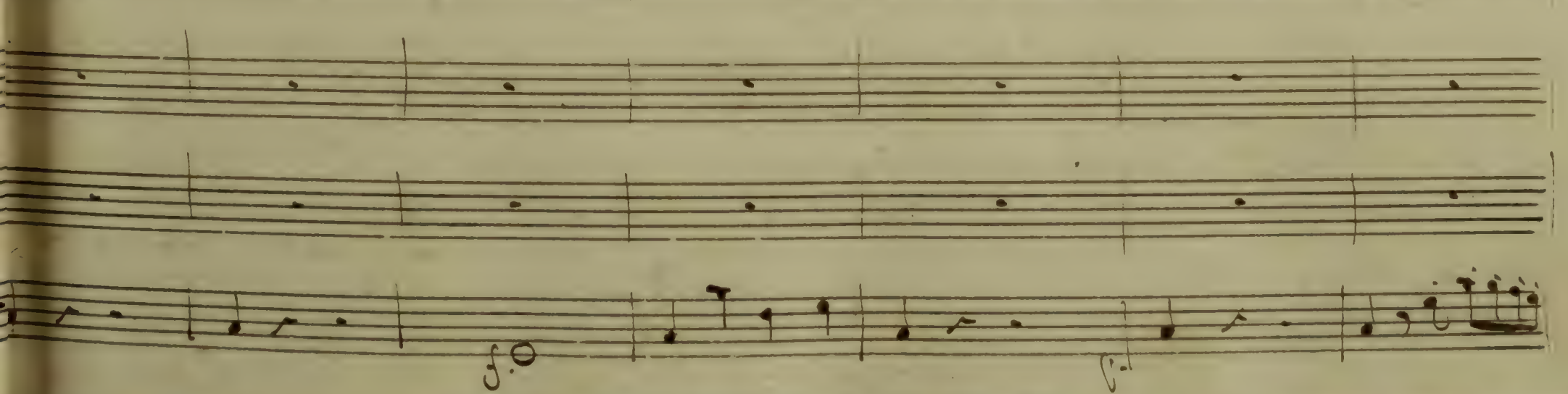


Anna





na più nō ti voglio      vā via di quā      fuora....      fuora che in Casa





Handwritten musical score on aged paper, featuring ten staves. The notation includes various musical symbols such as treble clefs, key signatures (one sharp), time signatures, and dynamic markings like *f.* and *D. Jam.*. The lyrics are written in Italian.

ma più non ti voglio      va via di qua.

*D. Jam.*  
Troppo miono - ra



Handwritten musical score for piano accompaniment, consisting of eight staves. The notation includes various musical symbols such as notes, rests, and dynamic markings like *f.* and *q.*. The score is written in a historical style with a single treble clef on the first staff.

Emil.  
laurel

Ma che ver-

Calandrino

vo signoria

son tutte grazie

che lei mi fa

Ma che ver:



gogna? Ma che trattare?... Ma che trattare! Sotto voce

gogna? Ma che trattare? Ma che trattare! qui si contrasta:

f. f. ass.



Handwritten musical score on ten staves. The notation includes various notes, rests, and dynamic markings. The lyrics are written below the staves.

voglio farlo!...

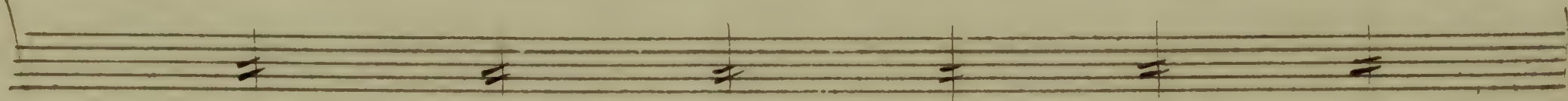
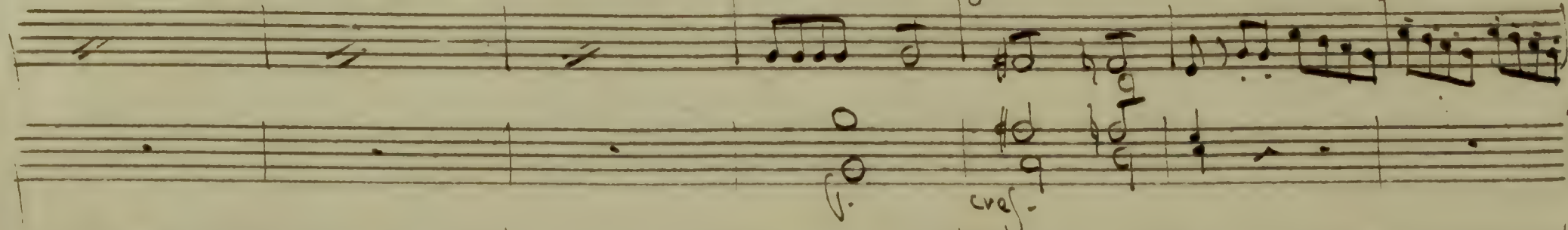
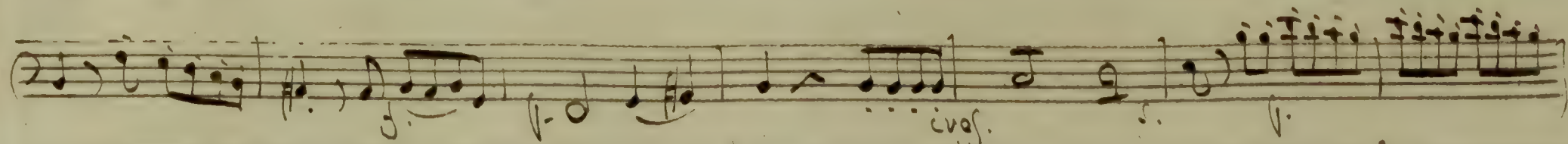
voglio ascoltare.

voglio ascoltare.

Adam.

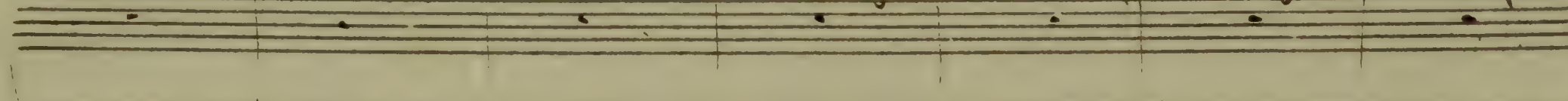
Si serva





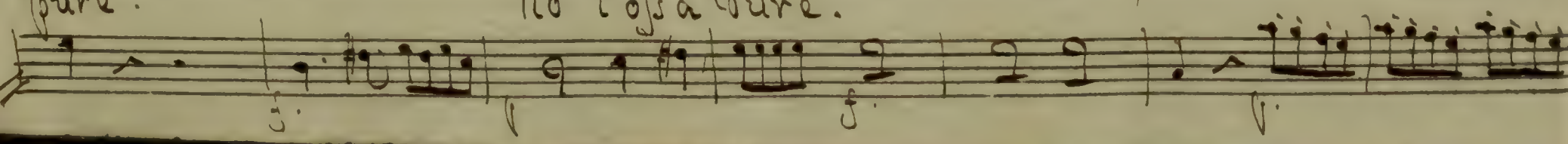
vo diuorarti!...

Con quella flemma creparmi - a cò quella flemma creparmi

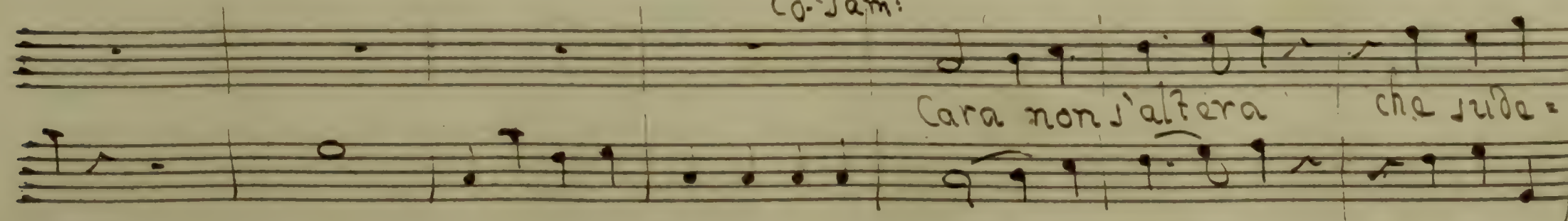
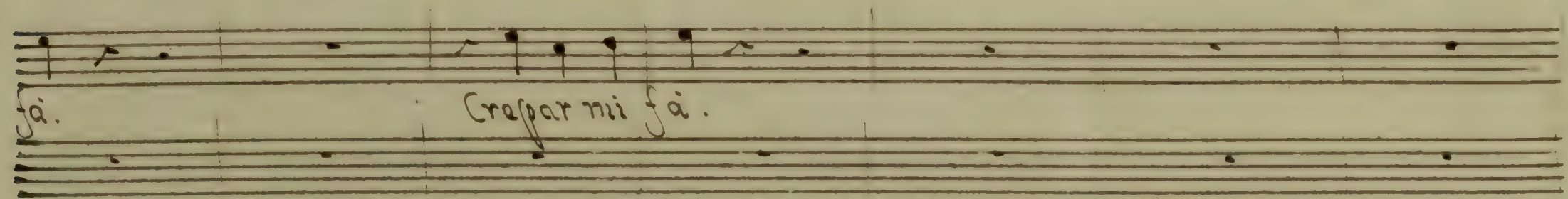
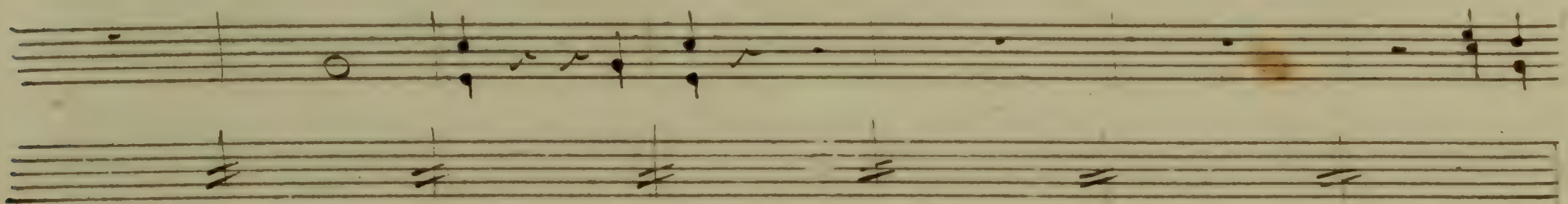
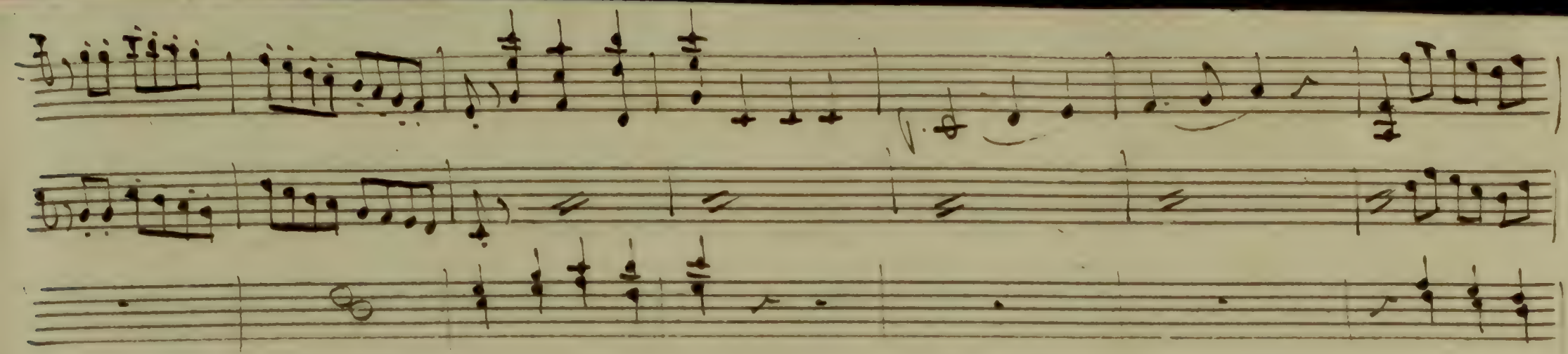


pure.

hò l'osà d'ure.







Crassar nî fâ.

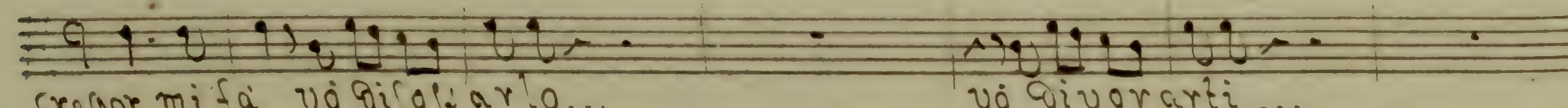
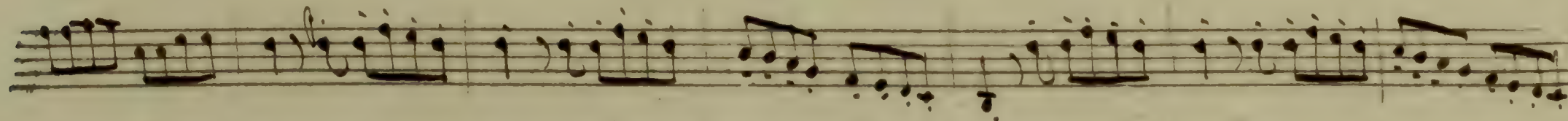
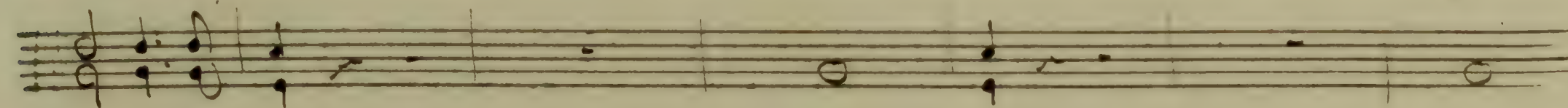
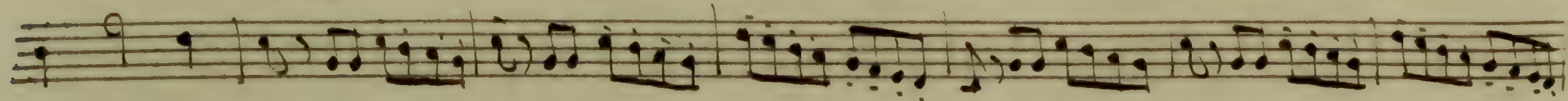
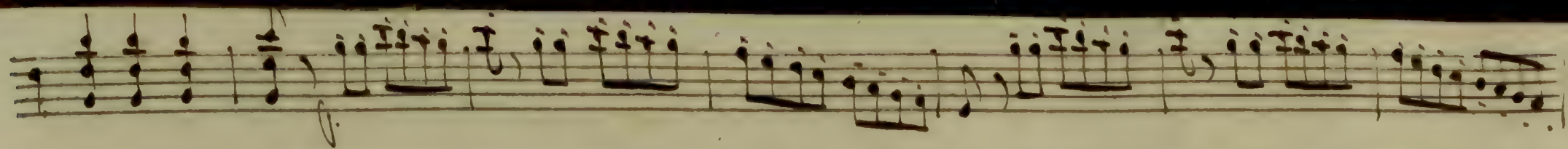
Q. Jam:

Cara non s'altera che suda =



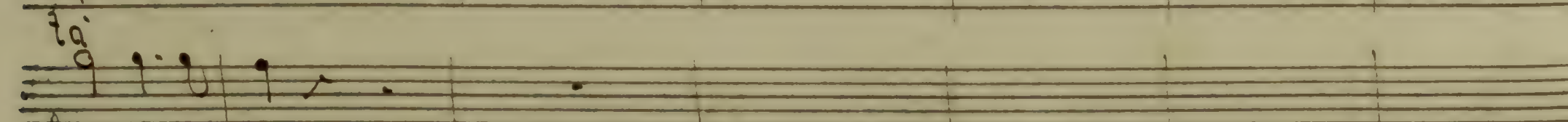
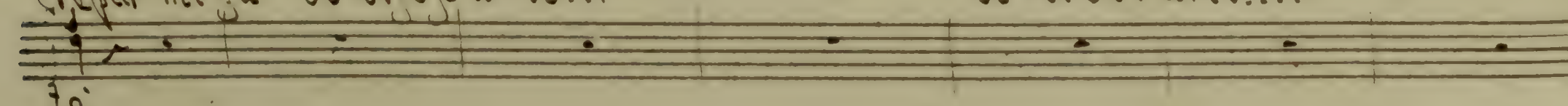
Con quella gemma  
ma via finitela per cari:  
Gl cor mi trema  
ra No, no, non si alteri che su d'era ma via finitela per Cari:  
f.





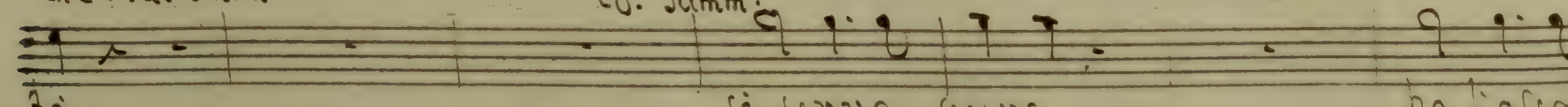
crepar mi fa vò di so: ar lo...

vò di vorarti....



che mai sarà

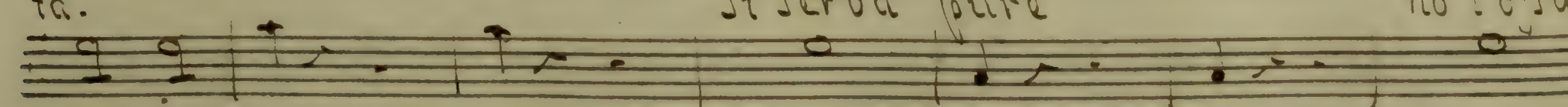
Q. Tamm



fa.

si serva pure

ho l'osca





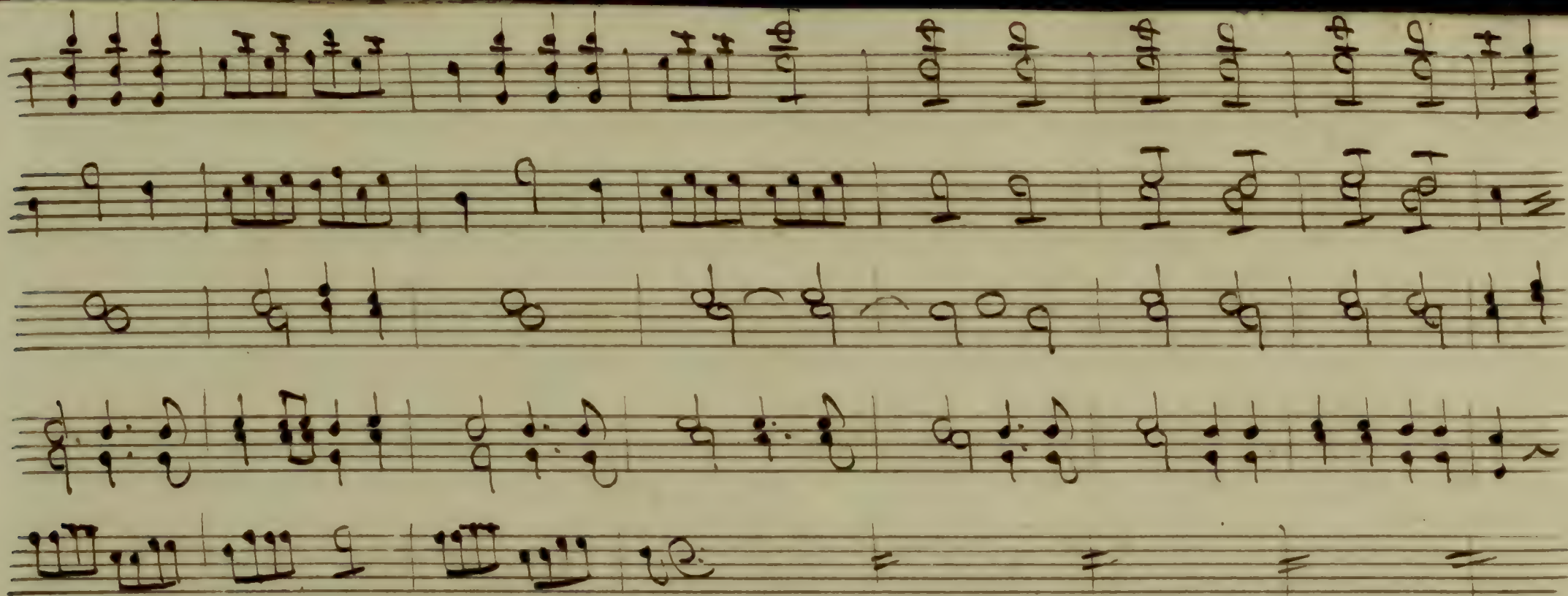
*cò quella glemma crescer mi fa.*

*Ma via fe-*

*Calamò*

*Oure* *Cara nò s'alteri* *che suderà mariaggi.*





con quella gemma, crepar mi fa cre- par mi fa crepar mi fa crepar mi fa  
nitela per cari-tà finitela per cari-tà per carità per carità.  
il cor mi trema che mai sarà! che mai sarà che mai sarà che mai sarà.  
nitela per cari-tà finitela per cari-tà per carità per carità.



Larghetto

Dunque ridotta, oh Dio! son'oggi di un tal segno son'oggi di un tal.

Larghetto



legno che il tenero amor mio, che il mio severo soe-gno in quel tuo cor tiranno non anno più va:



Handwritten musical notation on two staves. The notation includes various notes, rests, and dynamic markings such as *sf.* and *f.*

Handwritten musical notation on two staves. The notation includes various notes, rests, and dynamic markings such as *sf.* and *f.*

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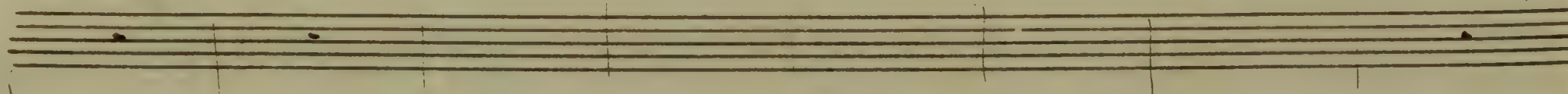
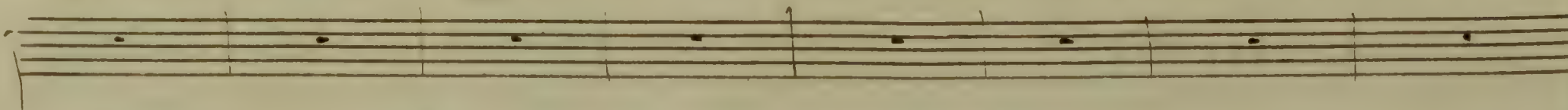
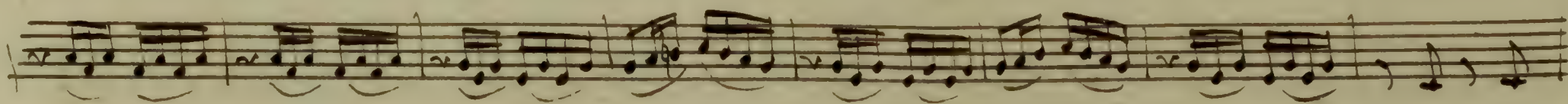
Handwritten musical notation on two staves. The notation includes various notes, rests, and dynamic markings such as *sf.* and *f.*



lacrime di color  
queste lacrime queste lacrime di color

De' uasi lacrimali tergi quagliore:





menti terai quegli estremi che appena li stivali bagna desapienti: Non giunge quell'





Handwritten musical score on ten staves. The first three staves contain complex musical notation, including various note values, rests, and dynamic markings like 'f' and 'p'. The fourth staff is empty. The fifth staff contains a melodic line with a 'f' marking. The sixth, seventh, and eighth staves are empty. The ninth staff contains a melodic line with a 'f' marking. The tenth staff contains a melodic line with a 'f' marking.

fanno di Socrate nel cor

che birri

Handwritten musical score on two staves. The first staff contains a melodic line with a 'f' marking. The second staff contains a melodic line with a 'f' marking.



Handwritten musical score on aged paper, featuring multiple staves of music and lyrics. The score is written in a historical style, likely from the 18th or 19th century.

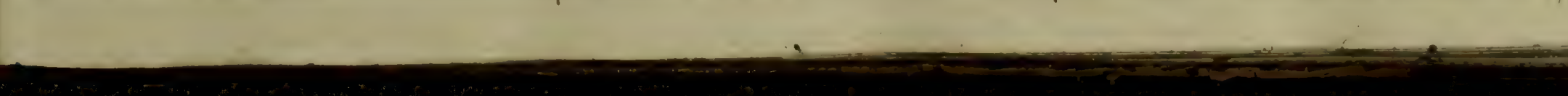
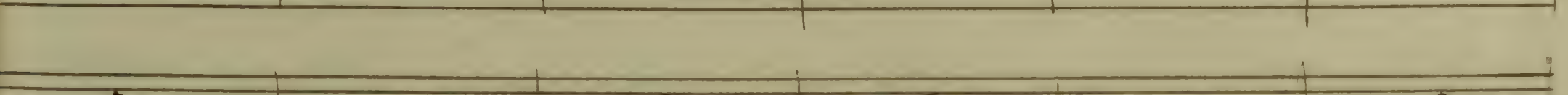
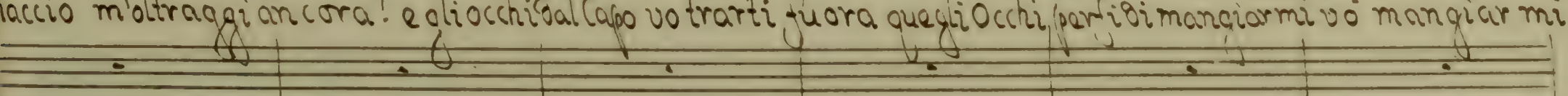
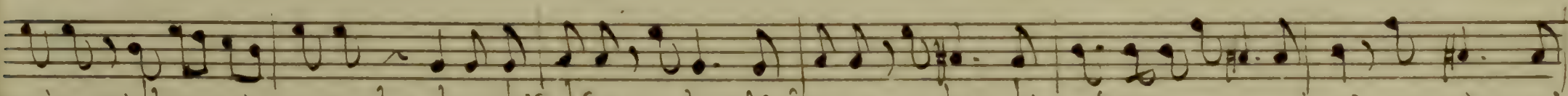
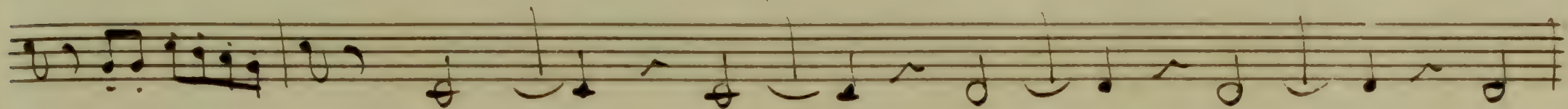
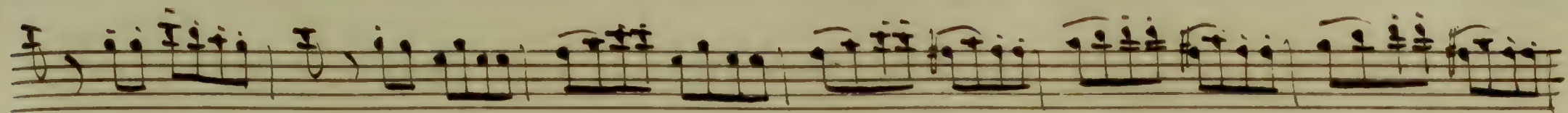
The first system includes the tempo marking *Prmo: tempo* in the upper right corner.

The second system includes the tempo marking *Prmo: tempo* in the lower right corner.

The lyrics are written below the staves:

sono sono i pianti del sesso ingannator sono i pianti del sesso ingannator.





naccio m'oltraggi ancora? e gli occhi al Capo vo trarti fuora quegli Occhi per di mangiar mi vo mangiar mi



Handwritten musical score on aged paper, featuring ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings like *f.* and *f. G.*. The bottom staff contains the lyrics:

Ecco qui gli Occhi: la fronte e questa la fronte



questa: sempre il terz'occhio cara mi resta eccl' terz' occhio



Handwritten musical score on aged paper, featuring ten staves. The notation includes various musical symbols such as notes, rests, and clefs. The lyrics are written in Italian and are placed between the staves.

mi burla il perfido voi lo vedete nò posso questa m'ardarla già Non posso

vi guarderò



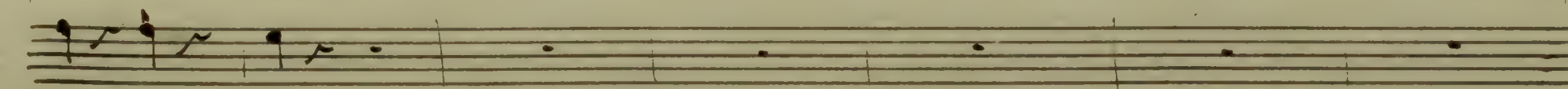
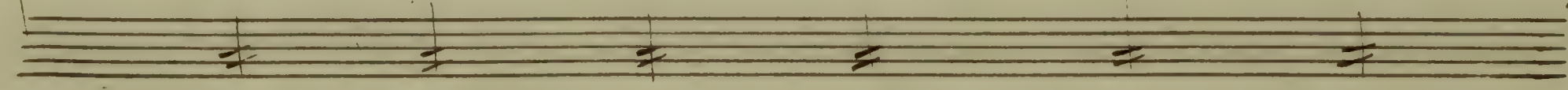
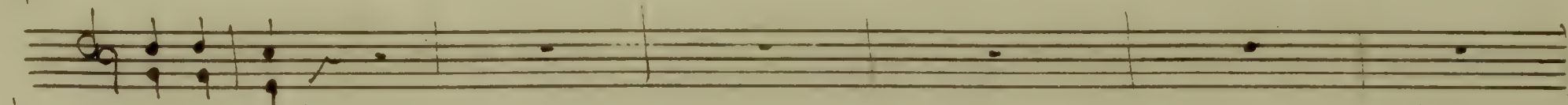
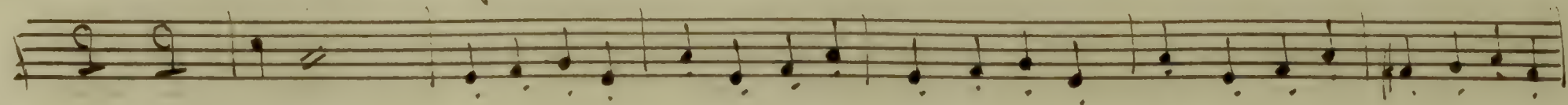
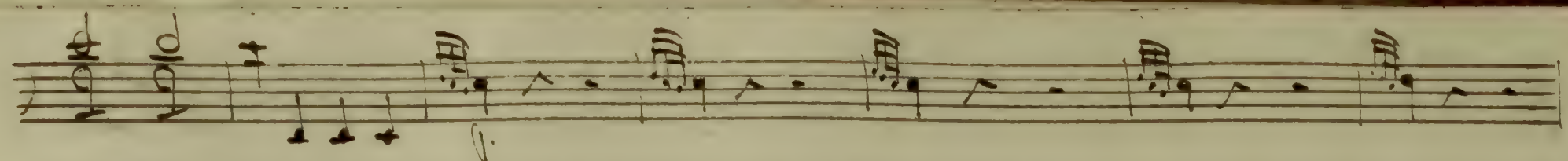
questa mandarla giù  
Lar:

Ma che vergogna sempre state col fiato in bocca a:

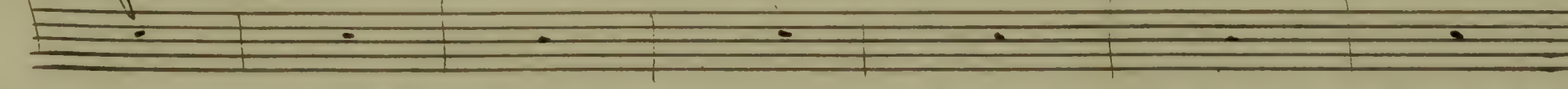
Calan:

Ma che vergogna sempre state col fiato in bocca a-





ti per ti.

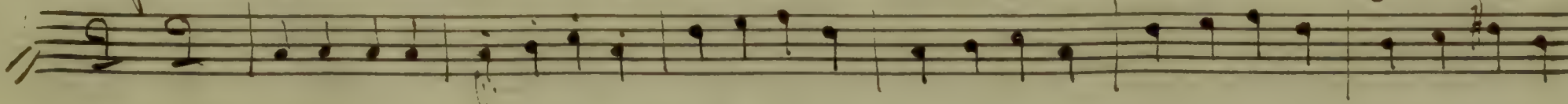


ti per ti.

Non teme Socraie:

Non la tenete:

La Marza ar:





Emil:

Barbari Cigli più strali a vete! Tiranne

fin la mia virtù



Laur. C. Par.  
 Machell' vergogna s'è prestare te col fielle in bocca a tu per tu. mi bur a il  
 stelle, non posso - più nò nò non posso - più  
 stelle nò nò non posso più  
 Mache vergogna sem' prestare te col fielle in bocca a tu per tu.



Handwritten musical score on aged paper, featuring multiple staves with notes and lyrics. The lyrics are in Italian and include:

perfido voi lo vedete?  
ma che vergogna! non posso questa maledarla giù  
barbari Celi  
Non tene socrate  
ma che vergogna!

Additional markings include: *Laur.*, *D. Ad.*, *Em.*, *D. Tam.*, *Cal.*, *piu strali a:*, and *Sempre sta:*.



Handwritten musical score on aged paper, featuring multiple staves with notes, rests, and lyrics. The lyrics are in Italian and include the phrase "non posso col fiere in tiranne".

Lyrics visible:

rite mi burla il perfido voi lo ve-ete nò posso questa mandarla giù  
non posso col fiere in  
tirate  
tirate  
tirate  
col fiere in

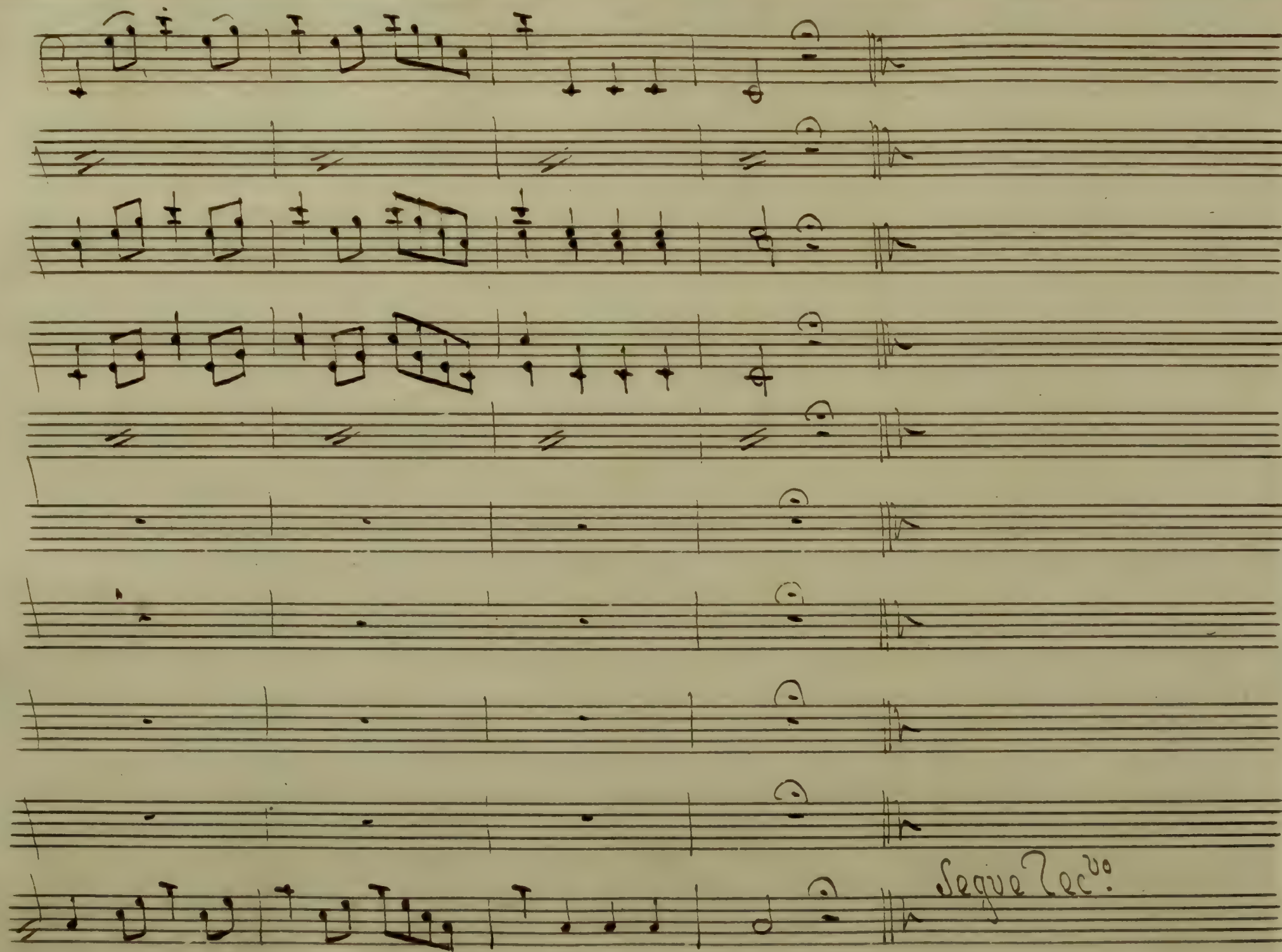
Handwritten markings include "D. Ref.", "Laur.", and "cres.".



Handwritten musical notation on five staves. The first staff contains a series of vertical strokes and beams. The second staff contains a series of quarter notes. The third staff contains a series of quarter notes. The fourth staff contains a series of quarter notes. The fifth staff contains a series of quarter notes.

questa man darta  
bocca a tu per giu mandarla, giu mandarla giu mandarla giu.  
stelle non posso piu no posso piu non posso piu no posso piu.  
stelle no posso piu no posso piu no posso piu no posso piu.  
fina la mia virtù la mia virtù la mia virtù la mia virtù  
bocca a tu per tu a tu per tu a tu per tu a tu per tu.





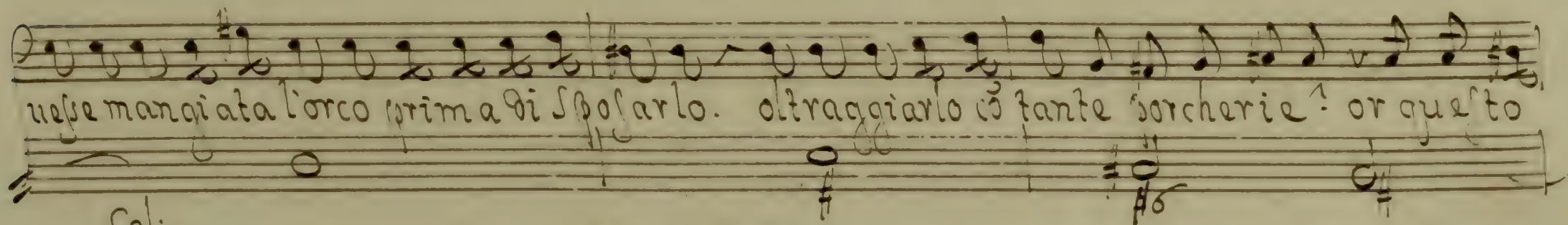
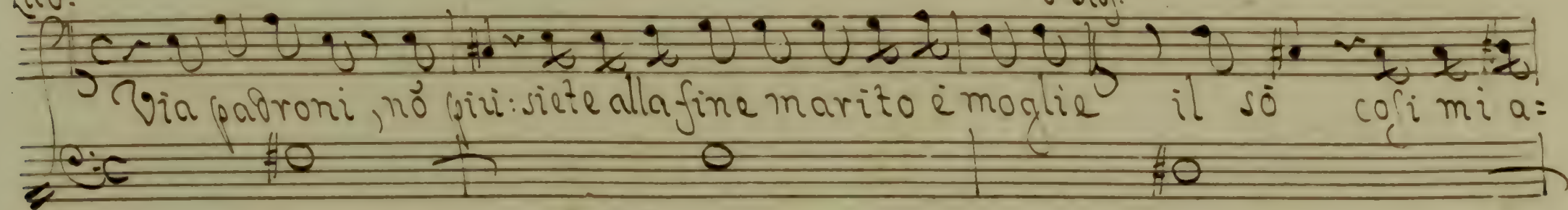


Atto Primo = Scena Prima =

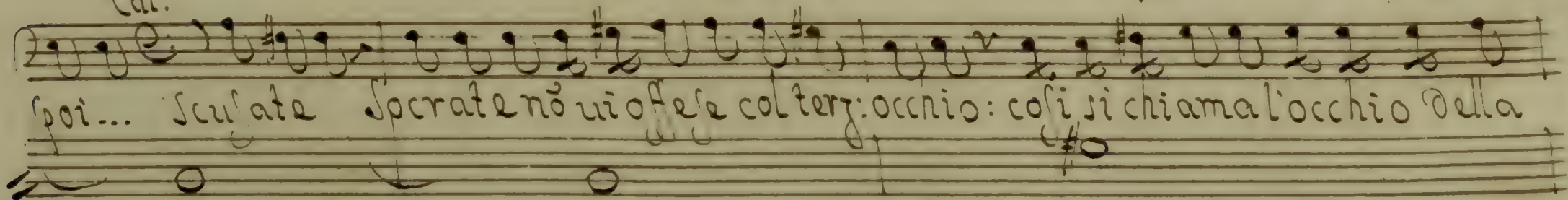
D. Iammaro, D. Riga, D. Emilia, Lauretta, e Calandrino Ippolito

Cal:

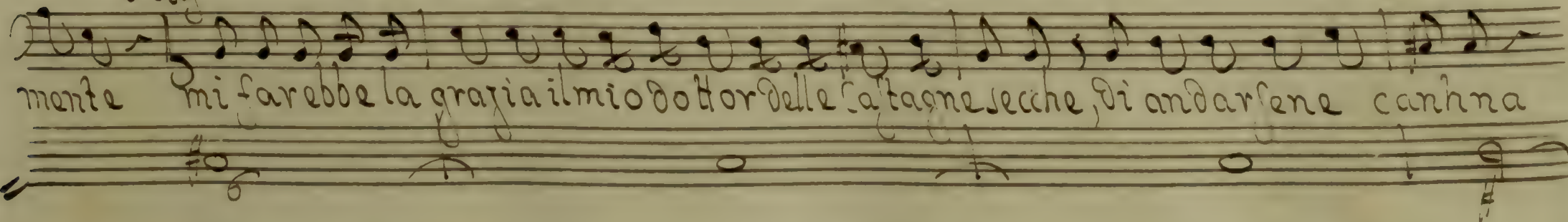
D. Riga.



Cal:



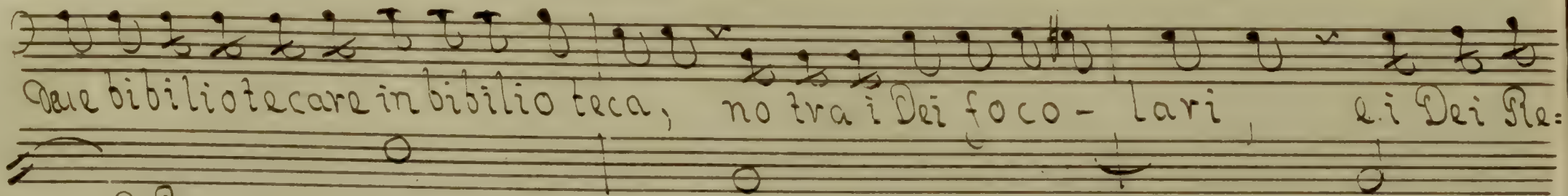
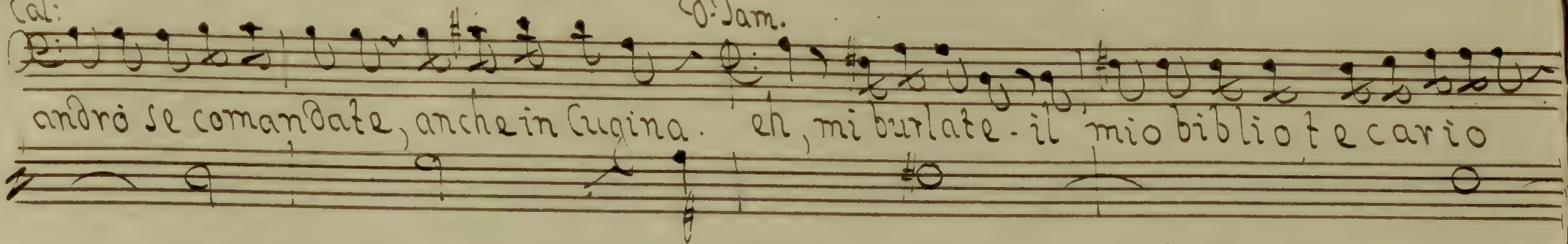
D. Riga.



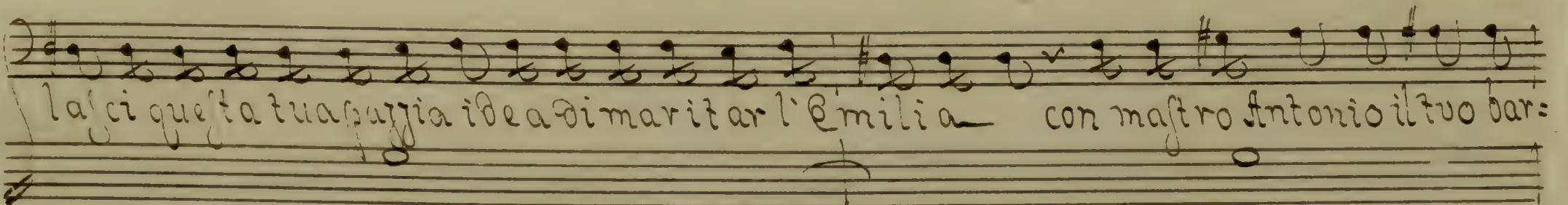
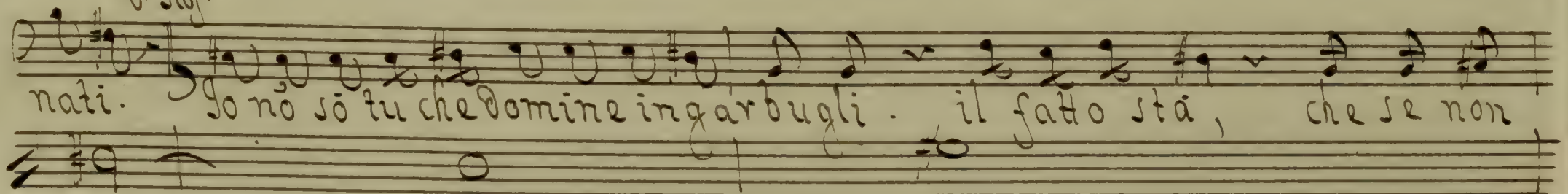


Cal:

D. Tam.



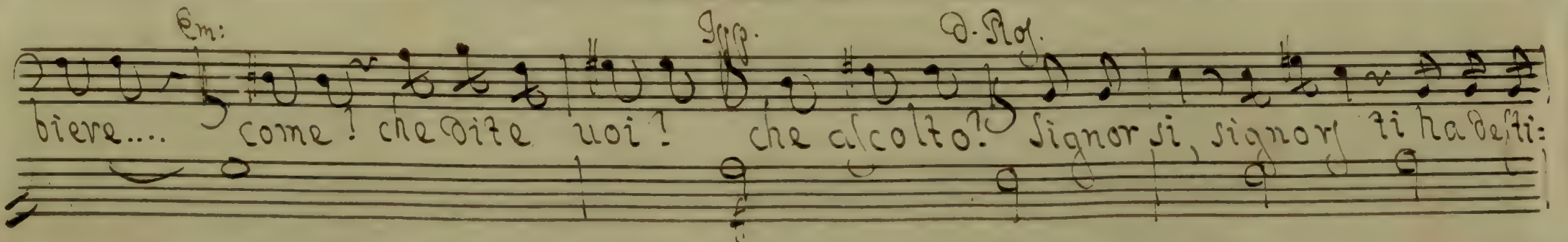
D. Rog.



Em:

Gpp.

D. Rog.





em. *em.*  
nata tuo Padre a mastro Antonio. e sarà uero? Si, ma cara figlia, il geni:

*em:* *gpp.* *lan.*  
tor ti rese genitrice. misera me? Ippolito Infelice? povera padron:

*Cal:*  
cina.) sostenete l'impegno, e tollerate qualunque impertinenza socrate sul'i:

*ad. Jam:*  
bea della pazienza. Diogene Laerzio parla chiaro. e di me che può,

Dire il mio signor Diogene Laerzio? forse senza parlare non mi lascio da tutti basto:



Cal. D. Rol.  
nave? certissimo; ed il mondo perciò vi chiama Socrate secondo e

D. Jam.  
ben, che si risolve? odj garrula spica nò è più mastro Antonio quel mastro An:

tonio, che tu mastro Antonio sta sotto terra al cospo il trattato odoroso.

il porco immondo lo scava col suo grugno, e quello poi si fa cibo di Dame, e di altri e

voi. stava così sepolto mastro Antonio tartufo, il porco io fui, che lo scava i lo  
#3



1  
tenni alla mia scuola, e in meno di sette giorni filosofo divenne maestro Antonio gitta =

ranno, e sapone uesti la toga, e diuenti Platone.

ma dimmi, arcisaz =

ilissimo tu come insegni ad altri filo - sofia, se appena sardi leggere? ar =

quanto perche sono una bestia solenne, io son filosofo chi fu socrate? un

arno. e te lo prouero. mai no parlava co' tui da se, ma domandava sempre



chiaro segno euidente, ch'era una bestia, e nō sapeua niente. ed io maggior, mi

stimo filosofo di lui, per la ragione, che ogni qual uolta lo uoglio imi-

tare nemeno sò, che cosa domandare. *D. Dor.* or si nō più parole. Iammaro,

*D. Iam:* senti ... Ah nō qua'armi il timpano cō quel nome uolgar: chiamami Socrate e

tu da questo istante, ti chiamerai Xantippe, essendo questo il nome, che auea quell'





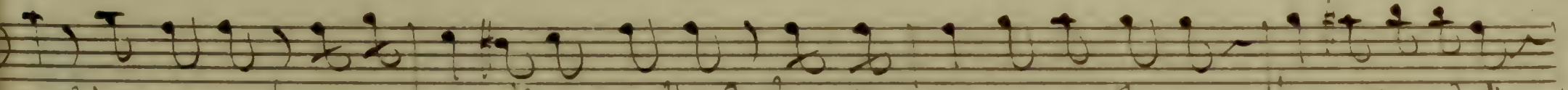
altra indi avolata moglie e di quel socrate primo - tu mia figliati chiamerai so:



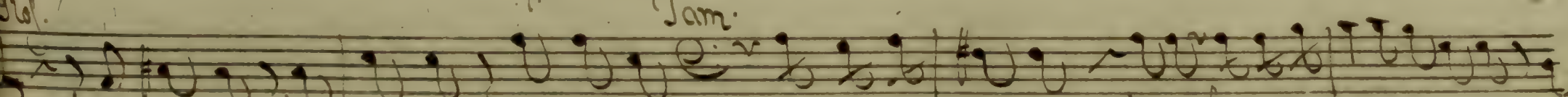
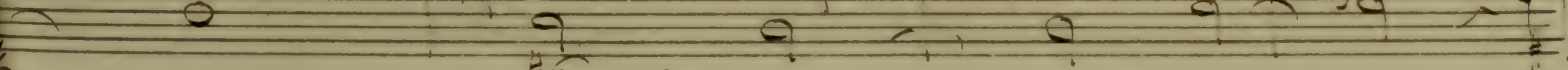
refine: tu Calandrino simia, e tu lauretta Ja-oti chiamerai? che



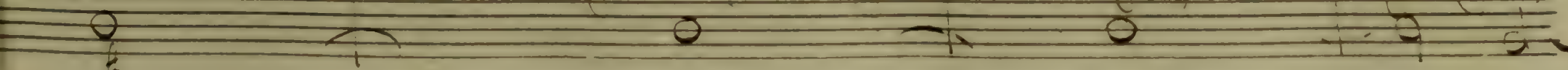
baso, e zaffio lei mi ua dicendo, io non lascio il mio nome: no' lasci? l'ai da la-



ciar, ti dico. chi sei tu, soltroncello? il patrone son io: on questa e bella



oh Dio! oh Dio! la testa! in cala mia voglio che tutto sia grecci'mo, e





*O. Rid.*  
uoglio che fin il can, che ho meco di meni la sua Coda al uo' greco. non posso

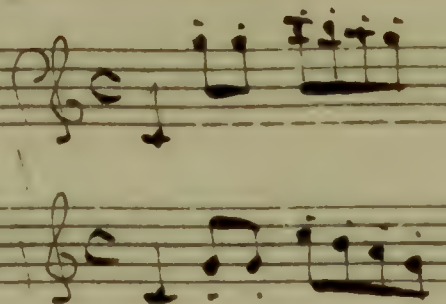
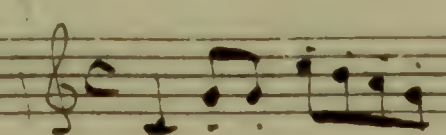
piu. Iammaro, patti chiari: o rigistra il Cervello, eno' parlar mi piu di maestro An=

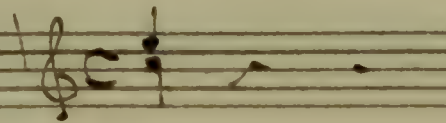
*O. Iam:*  
tonio o faro... basta. basta - mia Xanti po Emilia e di Platone, e le mia



spalle sono al uostro comando. ho fatto tale filosofico callo, che all' ingiurie no

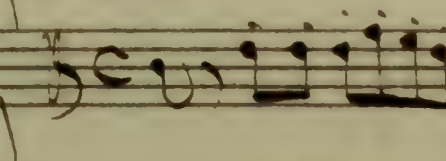
Si replica la fine  
solno mi rifento, ma la leste se mazzate io piu no sento.  
Dell'Opertura di  
panno

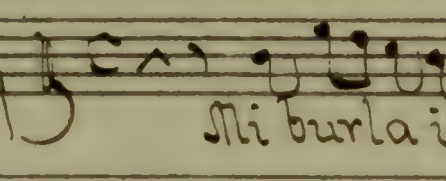


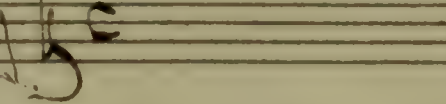
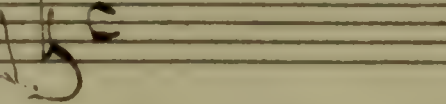
Violini  Dal  segue come l'antecedente

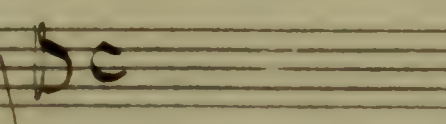
Oboè 

Trambe  Dal  segue come l'antecedente

Viola 

D. Regina  Mi burla il perfido voi lo vedete Non posso questa madre laggiù Non posso

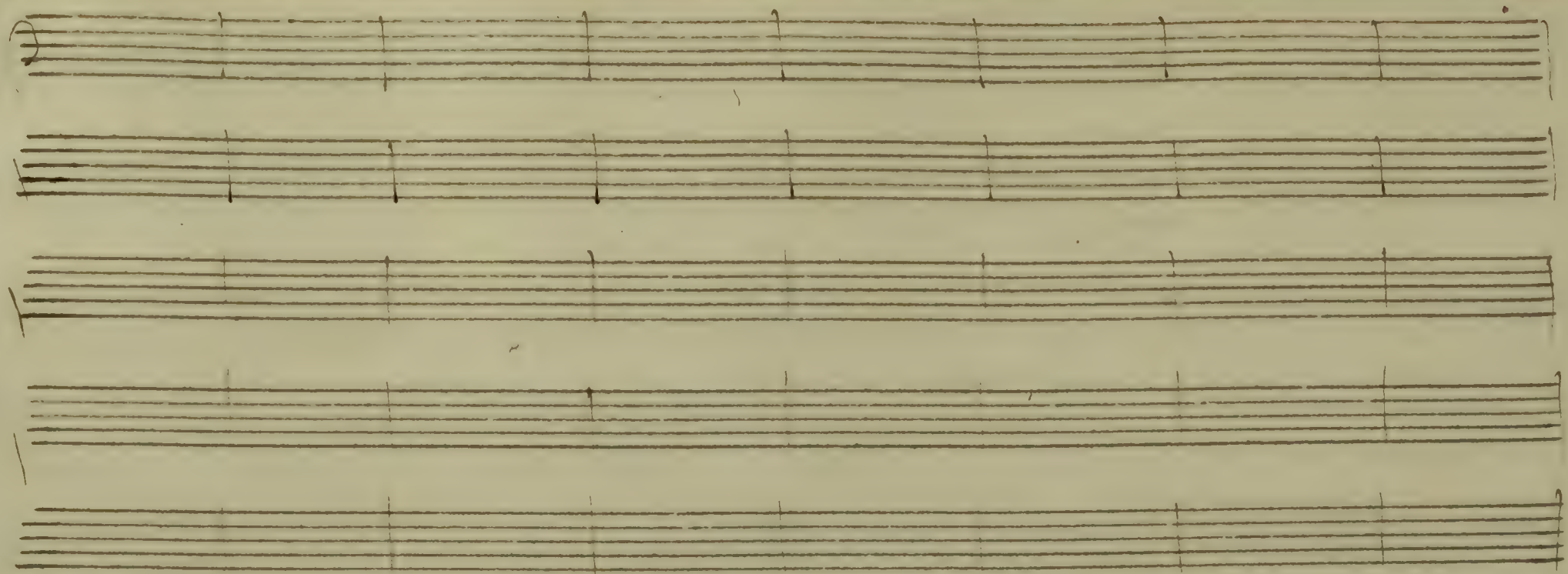
Emilia  Aurelia 

Isidoro 

D. Ammario  Calandrino 

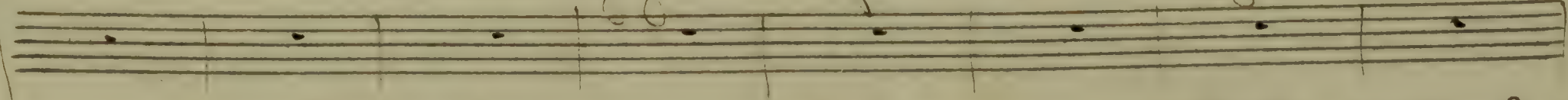
Allegro 





questa mandarla giù  
Cant.

Ma che vergogna? sempre starete col fiele in bocca a -



Calan:

Ma che uergogna? sempre stare col fiele in bocca a -



tu per tu

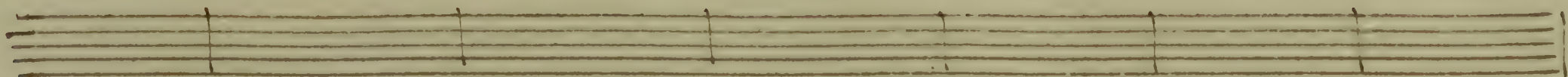
D. Jam: Non teme Socrate: Non la tenete la mazzafina

tu per tu Non teme Socrate: Non la tenete la mazzafina

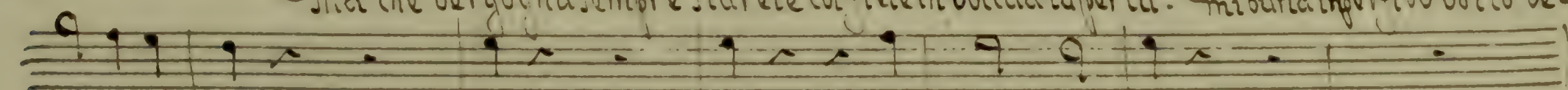


Barbari Geli piu strali avete Tiranne stelle non  
la mia virtu





Laur. D. Rd.  
Ma che vergogna sempre starete col fiore in bocca a tu per tu. mi burla in gergo di voi lo ve-



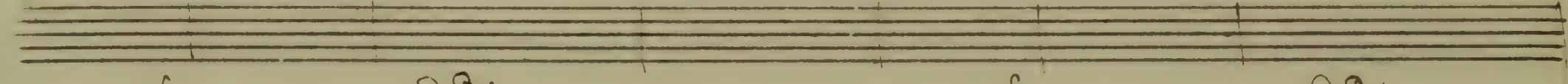
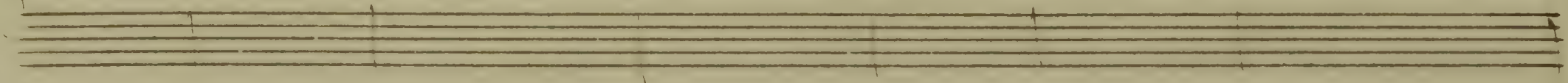
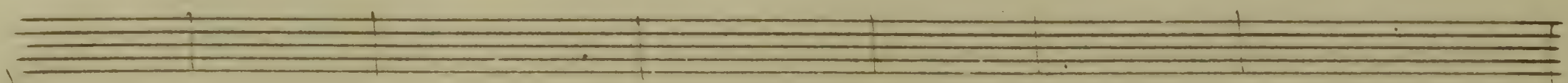
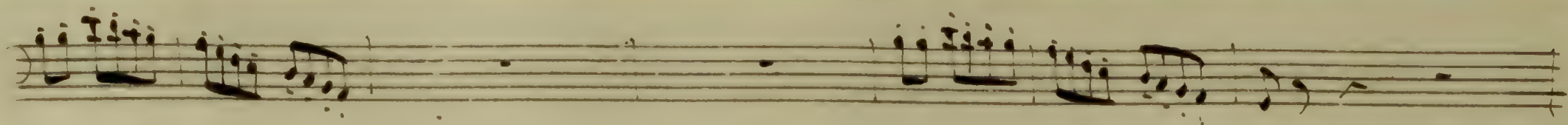
nò, nò, nò, posso più

posso più. nò, nò, non posso più.

Calon:

ma che vergogna se prestate col fiore in bocca a tu per tu.





*Laur.* *D. Rol.* *Laur.* *D. Rol.*

Oete Maghe vergogna! Non posso quella mandar la giù sempre starete mi burla il

*Emi*

Barbari Cieli più strali, avete?

*D. Tam:* *Catan* Barbari Cieli più strali avete?

Non teme socrate Non la tenete  
Ma che vergogna sempre starete



perfido voi lo vedete? nò posso questa mandarla giù

*D. Rd.  
Cant.*

Non posso questa mandarla giù mandarla  
col fiere in bocca a tu per tu a tu per

Tiranne stelle nò posso più nò posso

Tiranne stelle nò posso più nò posso

la maga a fena la mia virtù la mia vir-  
col fiere in bocca a tu per tu a tu per



giù manderla giù manderla giù.  
tù per tu per tu a tu per tu.

più nò posso più nò posso più.

più nò posso più nò posso più.

tù la mia virtù la mia virtù.  
tu a tu per tu a tu per tu.



Scena II

Rosa, Emilia Lauretta  
e Ippolito

ah signora,

pietà di un infelice...

Ippolito,

tu qui?

si mia bella Emilia, qui celato al coltai il decreto fatal della mia morte, e

già uado a morire. inoratisimo Ciel' que to a martire.

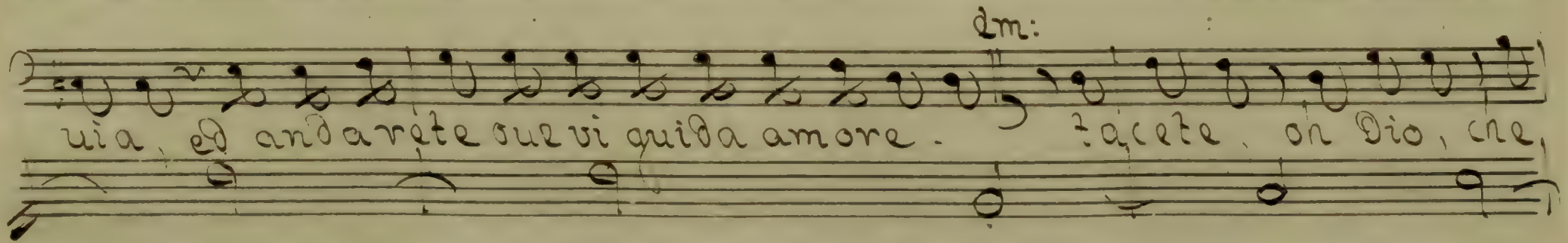
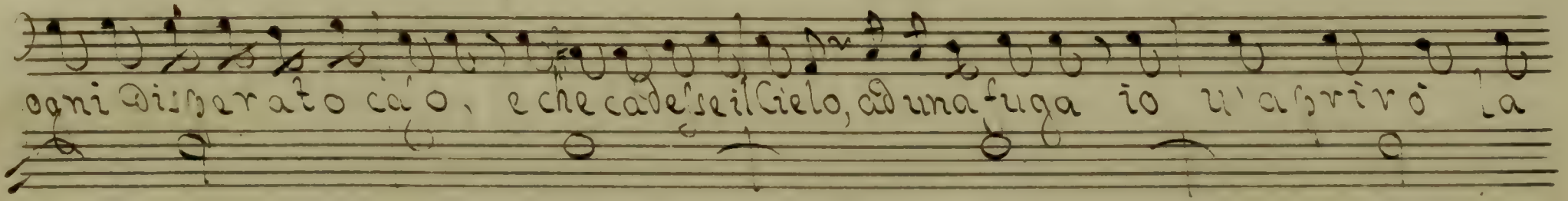
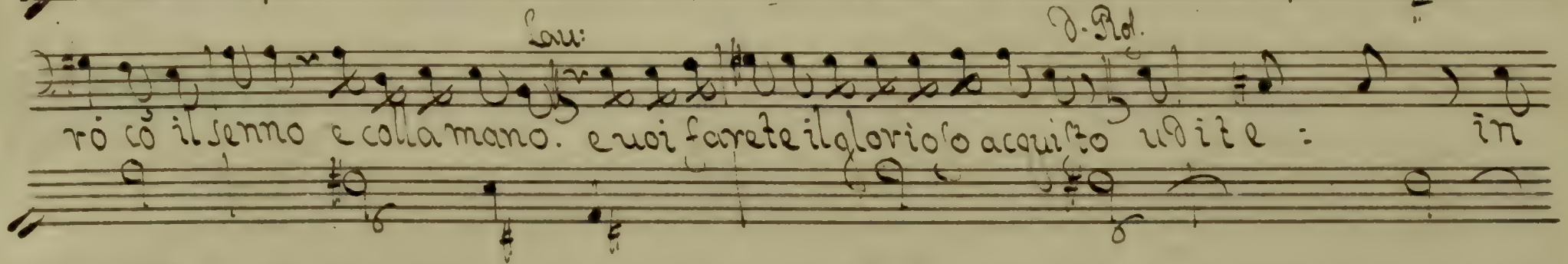
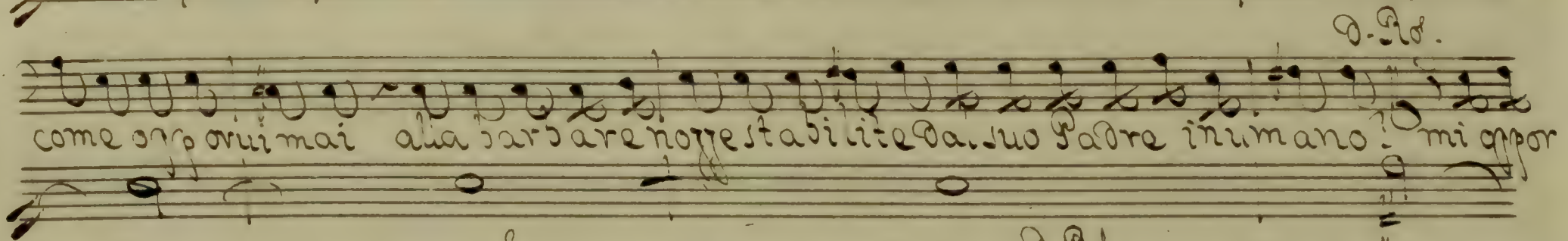
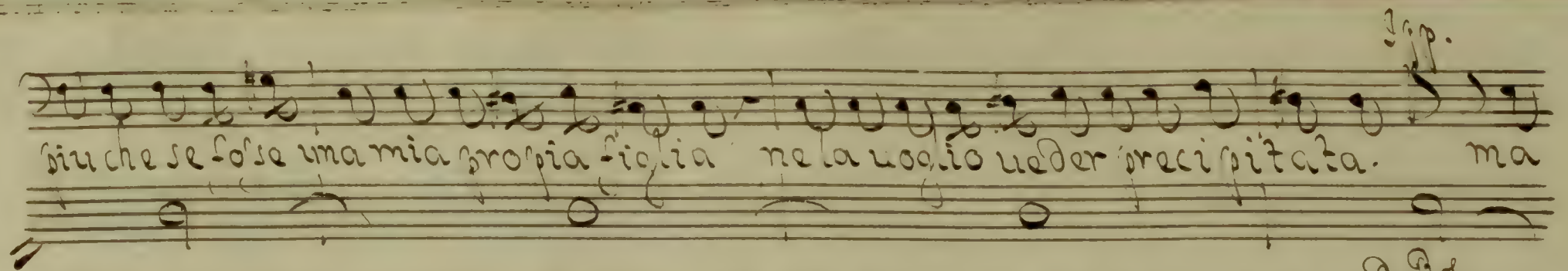
Coraggio signo:

rina animo buono amico. e qual speranza? se il destino crudel degnato è

meco. no dubitar, che Donna Rosa è te co

larmi, che co'ter amo







*Q. Pol.* *em:*  
mi si agghiaccia il core, come sarebbe a dire? vorrei prima morire,

*Q. Pol.*  
che macchiare il candor dell'amia stima co' un atto villano. oh la calta Pe;

*Lau:* *em:*  
no ope di agnaro e se paria u' a' oga? del mio Cuore un

*Q. Pol.* *em:*  
sacrificio al mio Doue farei. spofere' ti il barbier? lo spofarei.

*Q. Pol.* *Lau:*  
on tiranna virtù, che mi trafigge on gueni in faccia che perdetes tempo en



uia la cara signorina mia, si rinfaccia quegli occhi, e lasci le sen-  
16

tenza ai tribunali la mi creda, che il far da spigoli stra, e  
15

bello e buono, ma quel far da sposa cò un bel giovanotto è un'altra  
9

col a.

Segue Fria Lauretta



Violini

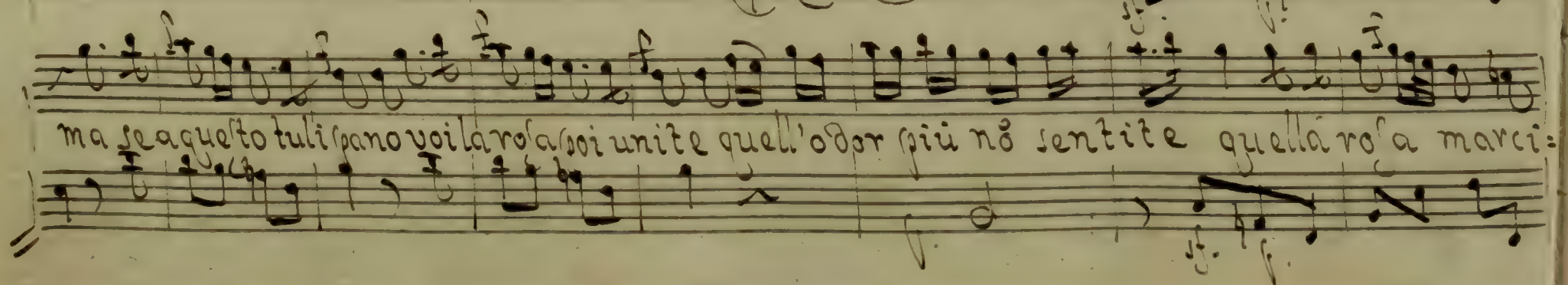
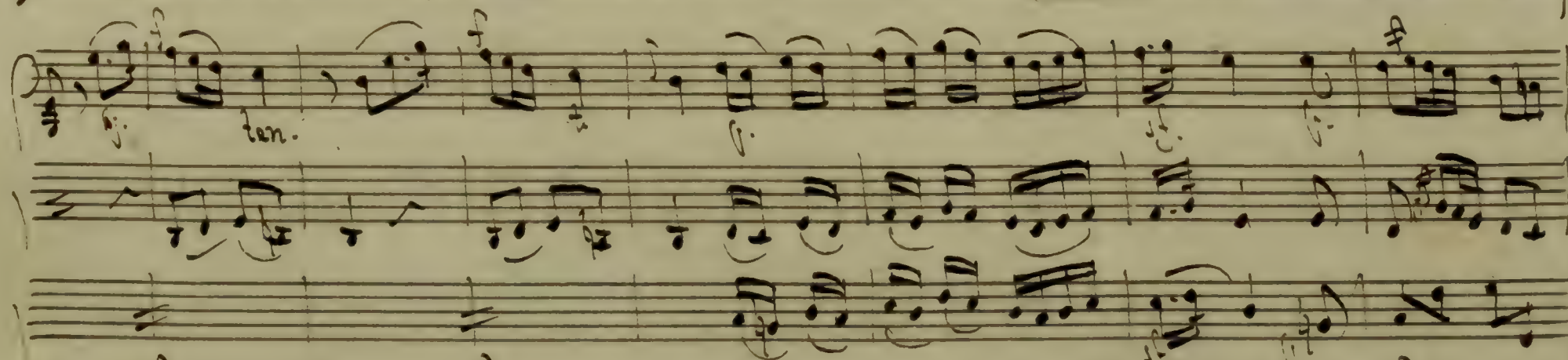
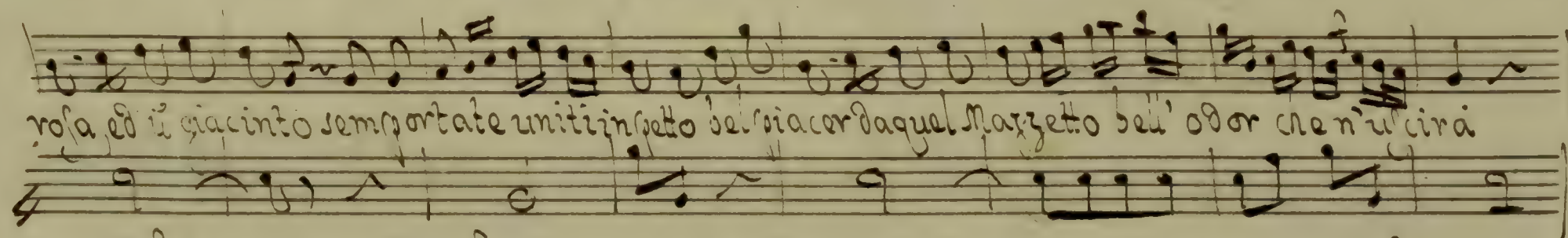
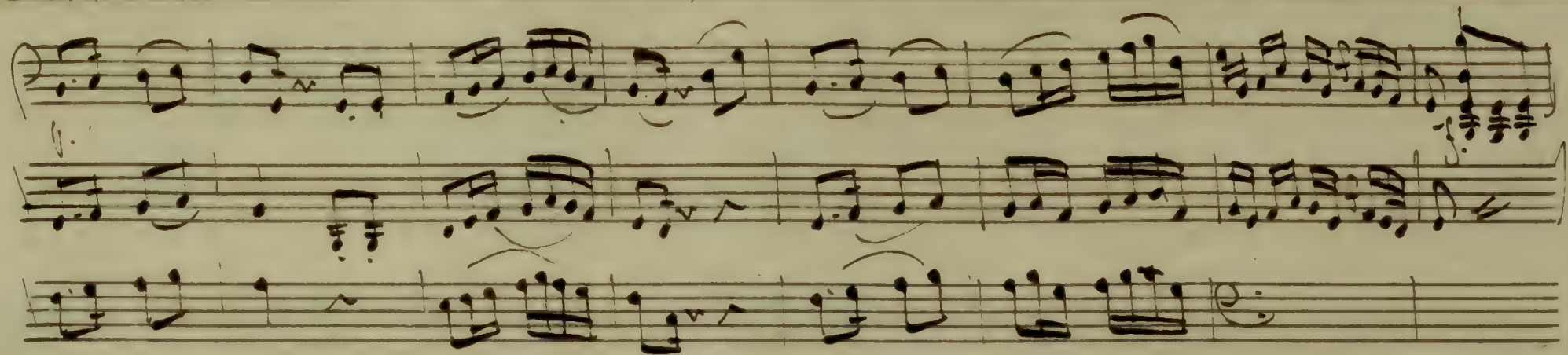
Viola

Lauretta

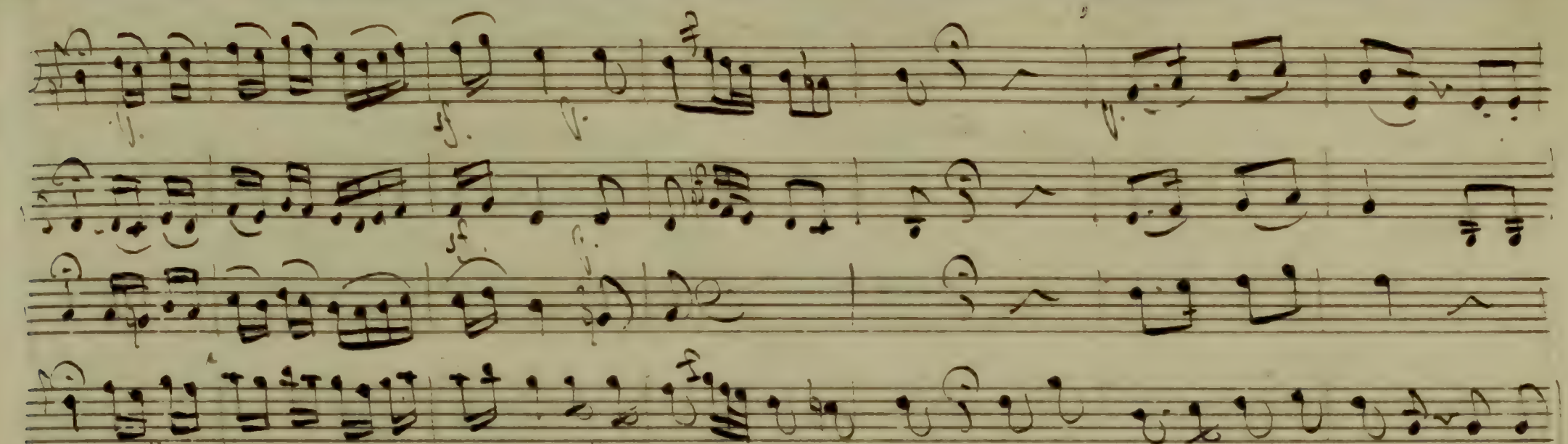
Indente

una

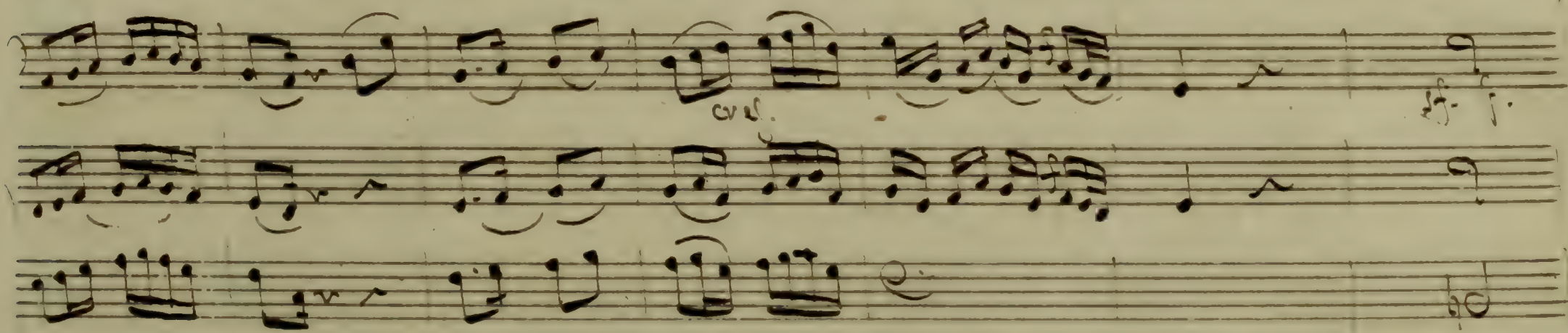








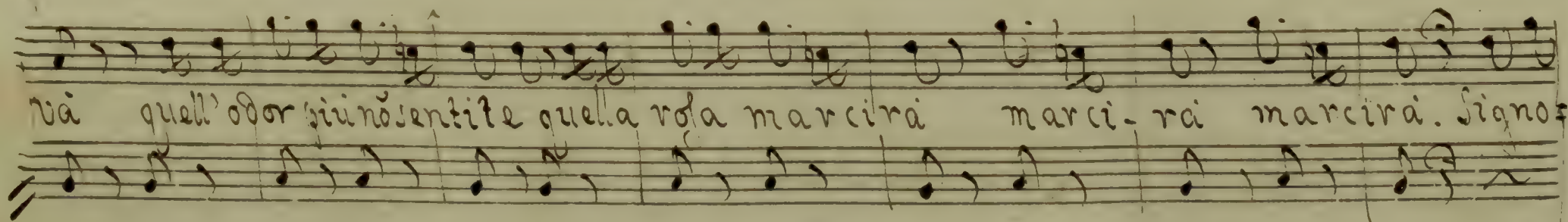
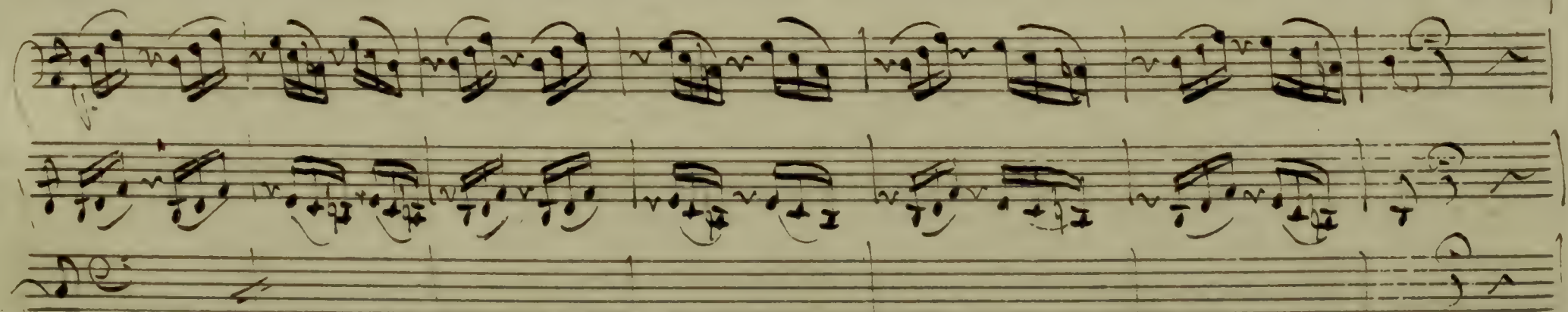
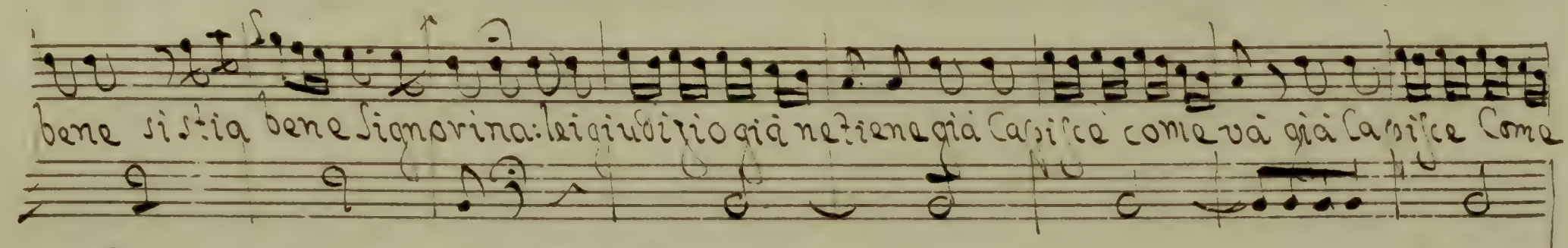
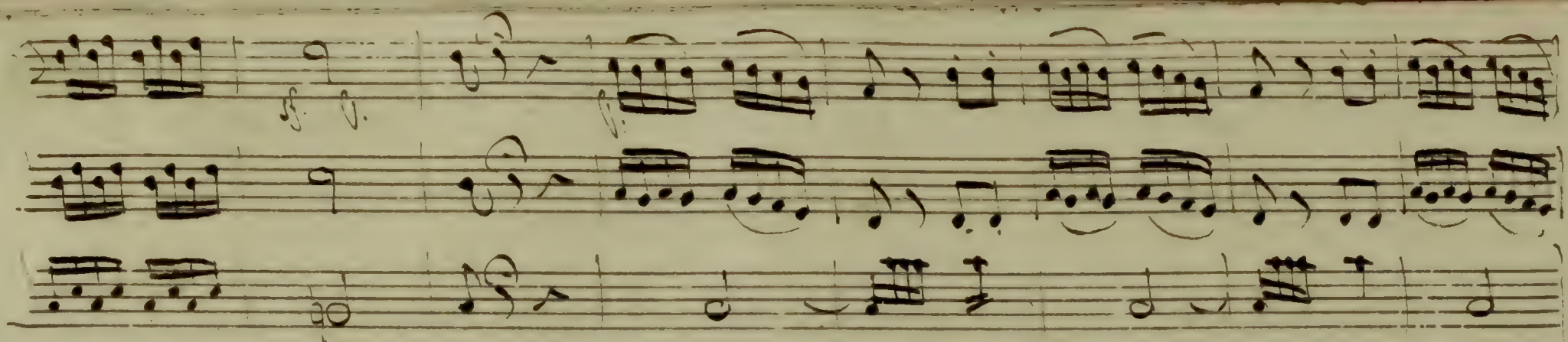
ra quell' odor più nò sentite quella rosa marcirà. una rosa ed u' giacinto se por-



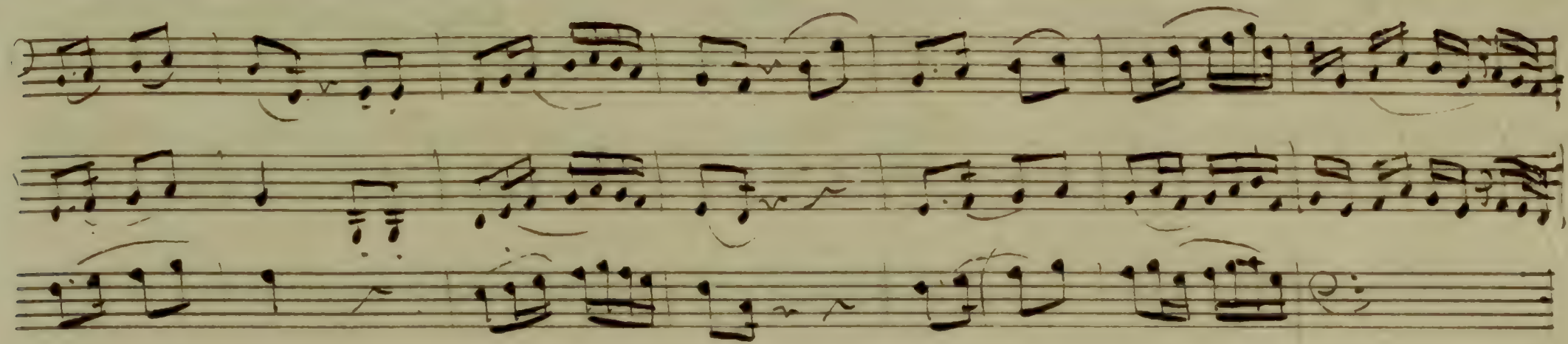
tate uniti in petto del piacer da quel mazzetto bell' odor che n' u' cirà signorina, sistia











rina si stia bene lei giudizio già ne tiene lei giudizio già ne tiene già la si ce come

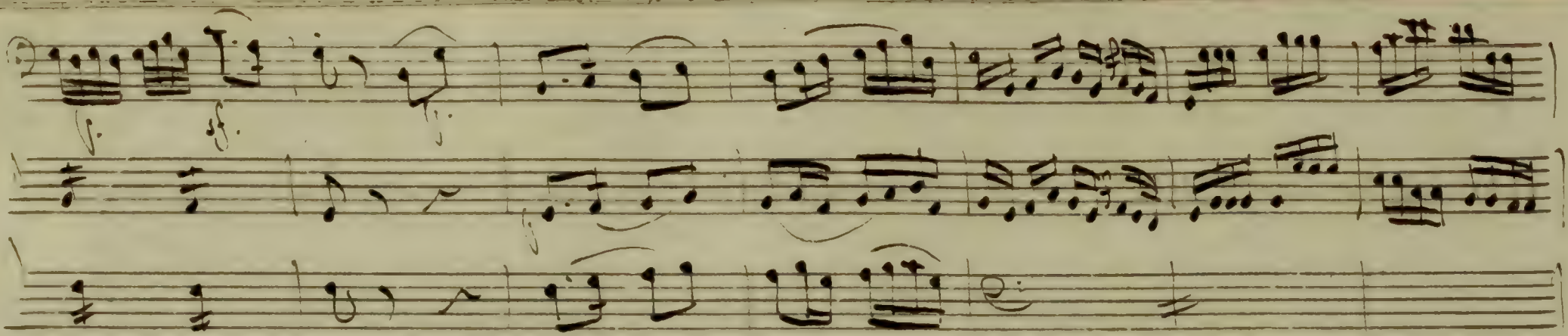
Handwritten musical notation on two staves. The first staff continues the melody from the previous system, featuring a mix of note values and rests. The second staff provides a harmonic accompaniment with longer note values and rests.

Handwritten musical notation on three staves. The first staff continues the melody, showing some dynamic markings like 'f' (forte). The second and third staves provide harmonic support with sustained notes and rests.

và. signorina si stia bene quell'odor più nò sentite quella ro' a marcerà si stia

Handwritten musical notation on two staves. The first staff continues the melody, ending with a double bar line. The second staff provides a final harmonic accompaniment.

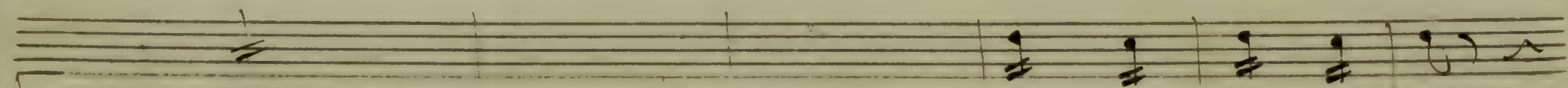




bene Signorina quell' odor più nò sentite quella rosa marcirà quella rosa marci-

Handwritten musical notation on two staves. The first staff continues the melody from the previous system, and the second staff provides the harmonic accompaniment.

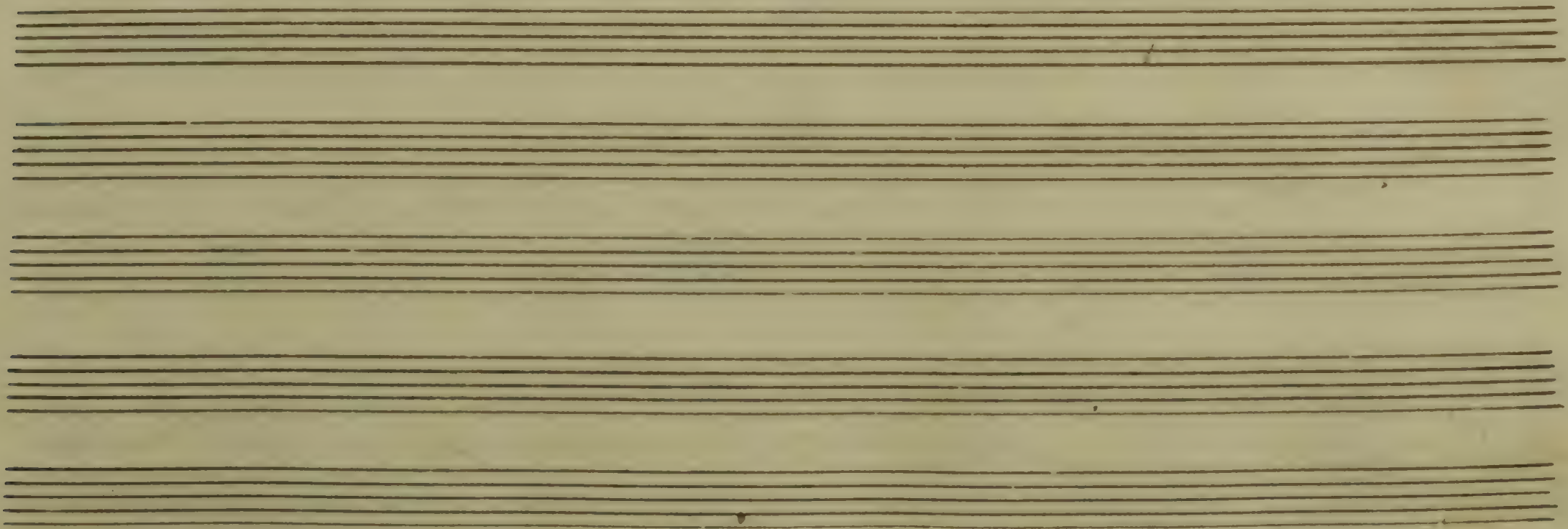
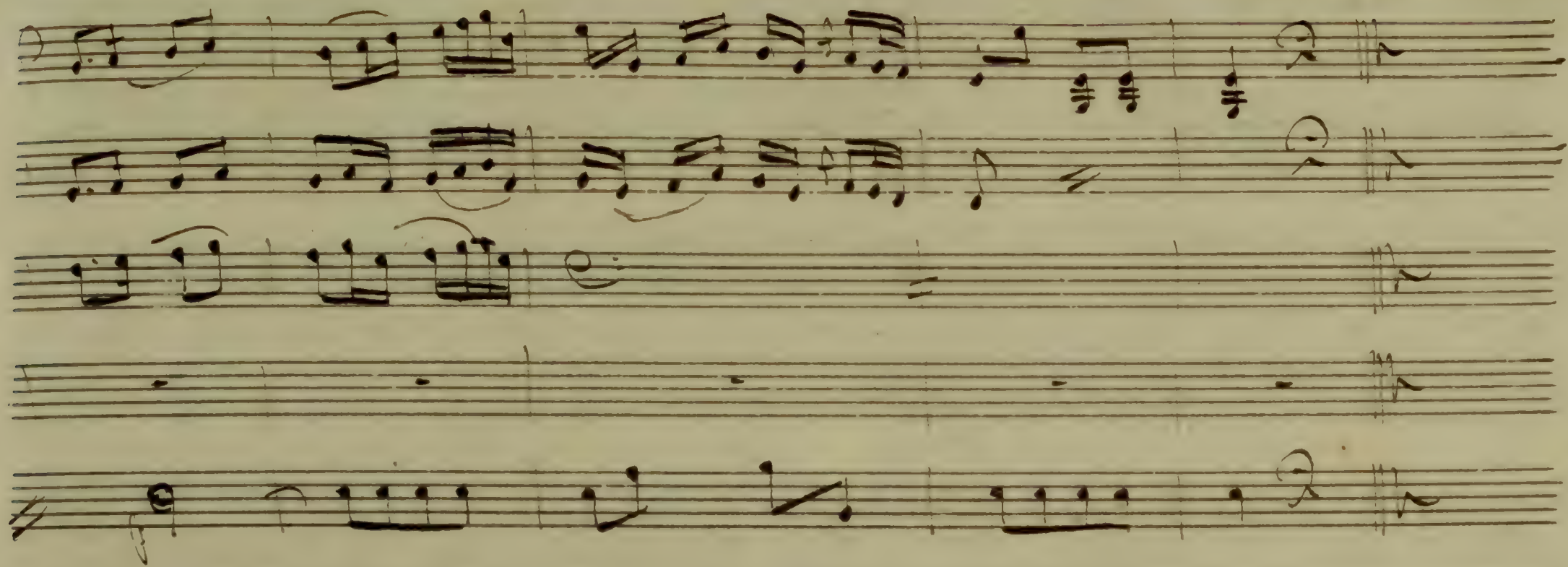
Handwritten musical notation on two staves. The first staff features a more complex melodic line with many beamed sixteenth notes. The second staff continues the accompaniment. Dynamic markings like 'f' and 'f. ass.' are visible.



rà quella rosa marcirà quella rosa marcirà.

Handwritten musical notation on two staves. The first staff continues the melody, and the second staff provides the accompaniment. The notation includes various note values and rests.







Scena III.

O. Rosa, Emilia,  
Sppolito

Misero me! non ti auxiliare amico. in questo punto io

vado del mio Socrate bestia, o per farlo di dire, o per ucciderlo in un

sacco di tela, e seppellirlo

fermate forse amore mi suggerisce un mezzo

facile più per ottenere l'Emilia purché d'esser mia. Rosa l'ingrata e:

Emilia si contenta poi.

e perche tanto lacerar mi vuoi?

vostra ma:



vito già no mi conosce, uoglio abbandonarlo, e finga, che da Atene io

uenga adorator del suo gran Nome? e dando uento alle sue parole uela gli

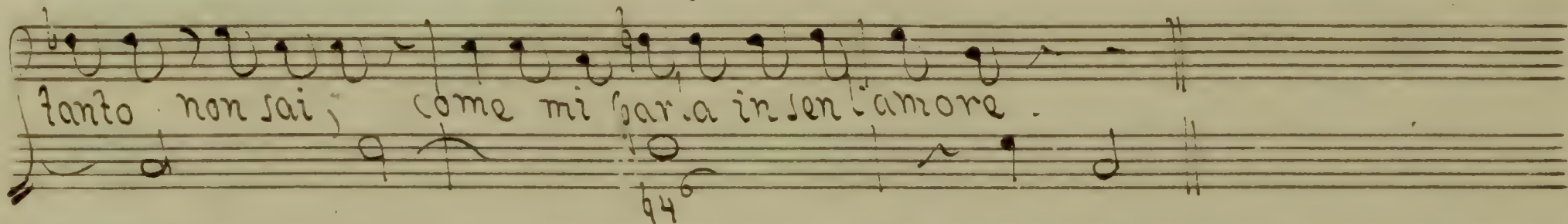
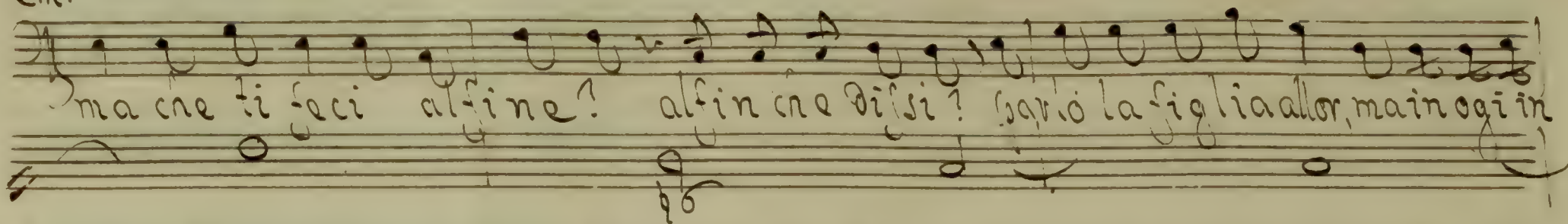
*D. No.*  
chiederò la figlia e ben tenti anco questa altra frase ancora ma ue-

Orai che trà poco pur douremo uenire al taglio, e al foco - anoi:

*ff.*  
am crudele; adonta di quel tuo core ad acquittarti io uado.



Em:



Segue Aria Emilia



Violini

Choe

Trombe  
e fagotti

Viola

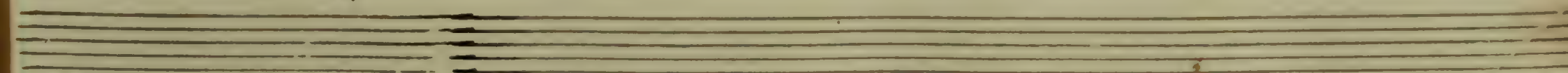
Emilia

Moderato

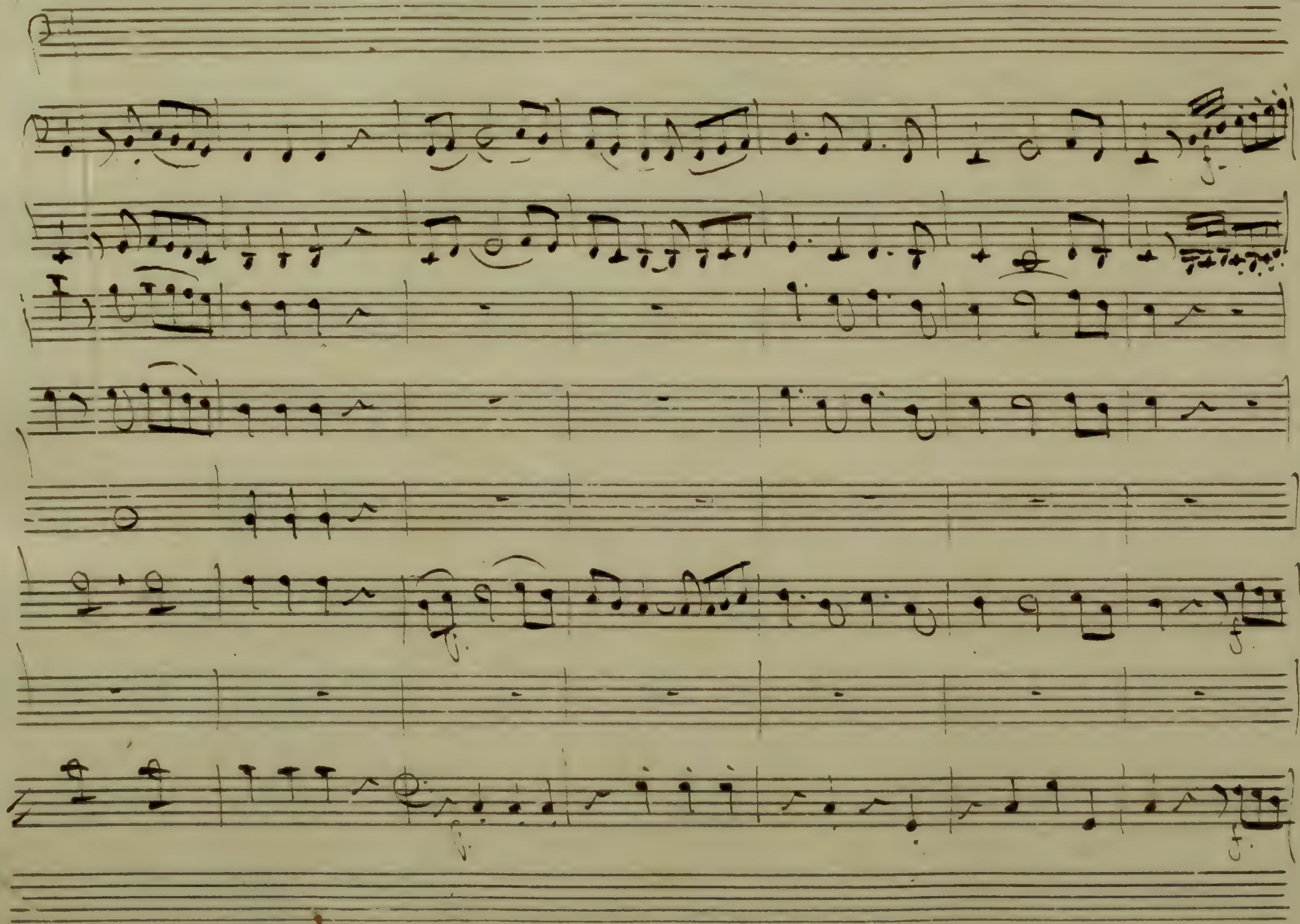


A handwritten musical score on aged, yellowed paper. The score consists of ten staves. The first staff begins with a treble clef and contains a series of notes, including a half note, a quarter note, and a group of eighth notes. The second staff continues the melody with more eighth notes and a quarter note. The third staff features a section of music with a 'Solo' marking below it, consisting of a series of eighth notes. The fourth staff is mostly empty, with a few notes at the end. The fifth staff contains a series of eighth notes. The sixth staff is mostly empty. The seventh staff contains a series of eighth notes. The eighth staff is mostly empty. The ninth staff contains a series of eighth notes. The tenth staff is mostly empty. The paper shows signs of age, including discoloration and wear along the edges.





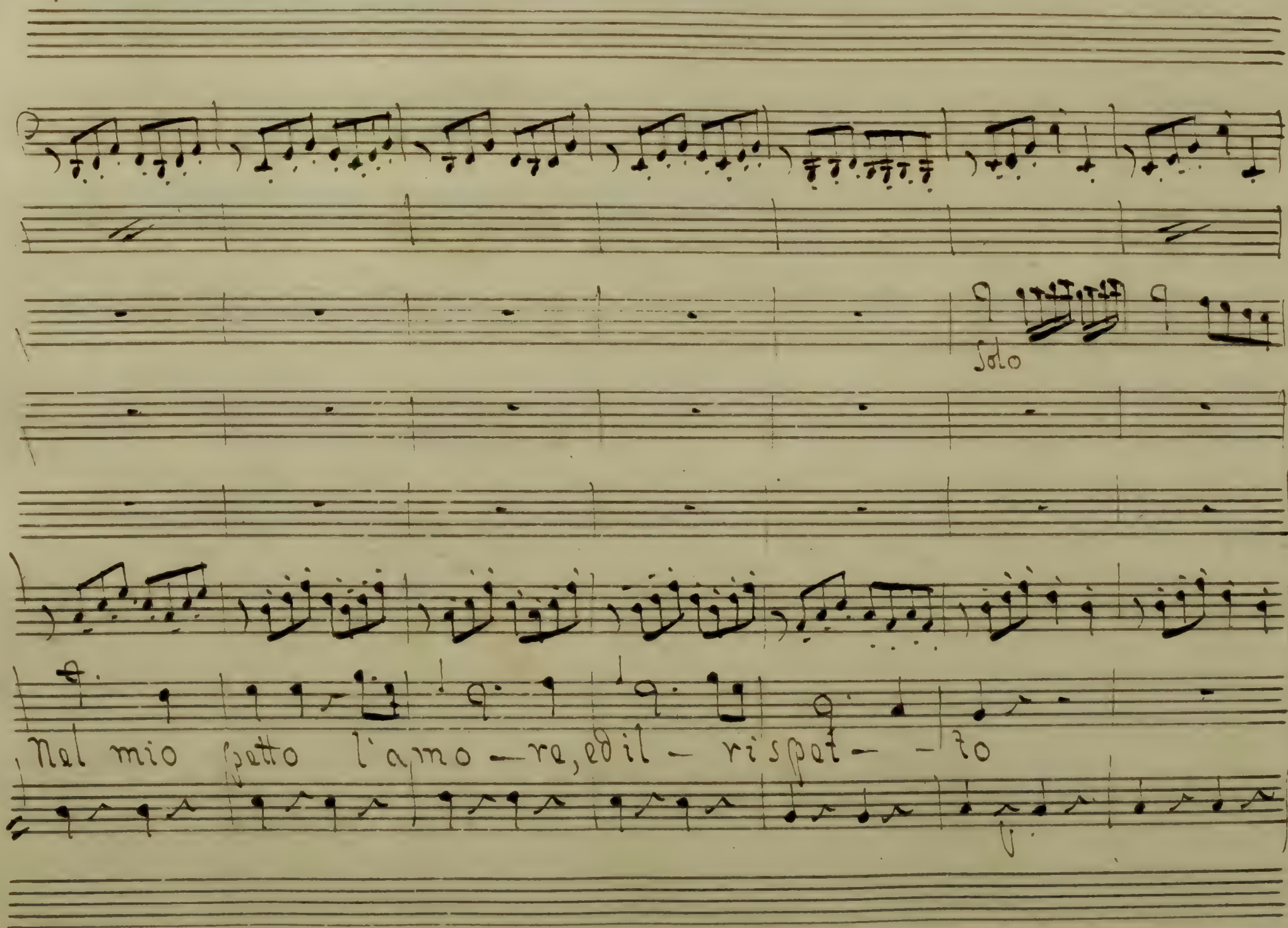






A handwritten musical score on ten staves. The notation is in brown ink on aged, slightly stained paper. The first three staves contain complex melodic and harmonic passages with many beamed notes and slurs. The word "Solo" is written below the third staff. The fourth staff has a long rest followed by a melodic phrase. The fifth staff continues with a similar melodic line. The sixth staff begins with a repeat sign and a fermata, followed by a short melodic fragment. The seventh staff is mostly empty with a few notes at the end. The word "Sugnano" is written above the eighth staff. The eighth staff contains a melodic line with a fermata at the end. The ninth staff continues the melodic line. The tenth staff is empty.







Handwritten musical score on aged paper, featuring ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings like 'f' and 'f.'. The lyrics are written below the staves.

l'amo - re, ed il - rispetto e la fa:



tal conteſa Non è ve ci - ſa ancor queſto ſoll'alt'aimpreſa



già vincitore si crede    già vincitore si crede    a-mor-ge-



Handwritten musical score on aged paper. The notation includes various musical symbols such as notes, rests, and clefs. The bottom two staves contain the lyrics: ro - non cede ma non - di - spe - ra amor Ma



Handwritten musical score on aged paper, featuring ten staves. The notation includes various musical symbols such as notes, rests, and clefs. The lyrics "non dispera amor ma non - dispera amor Ma" are written below the sixth staff.



Handwritten musical score on aged paper, featuring multiple staves with musical notation and lyrics. The notation includes various note values, rests, and dynamic markings. The lyrics are written below the staves.

non - dispe - ra amor ma - non di - spe - ra amor ma - non di -

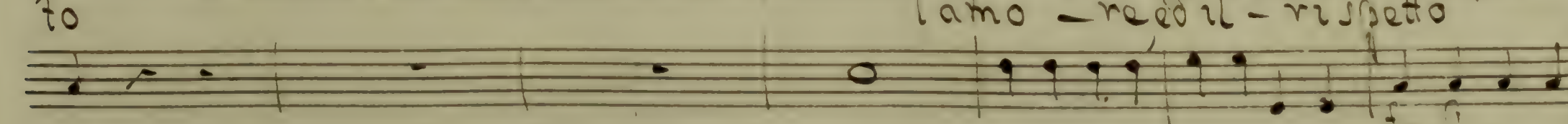
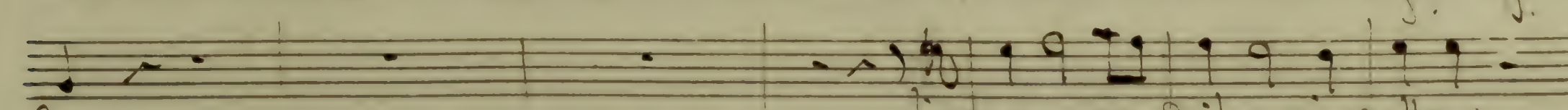
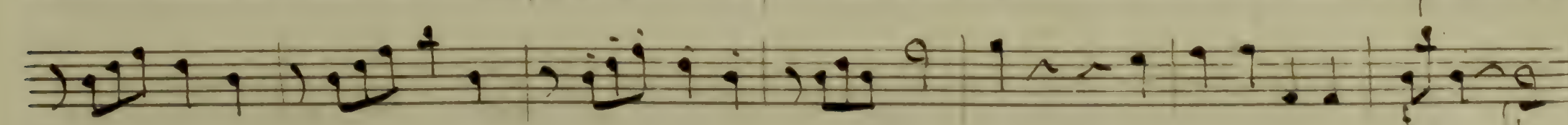
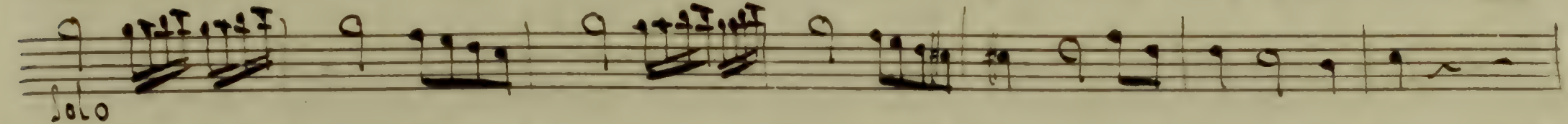
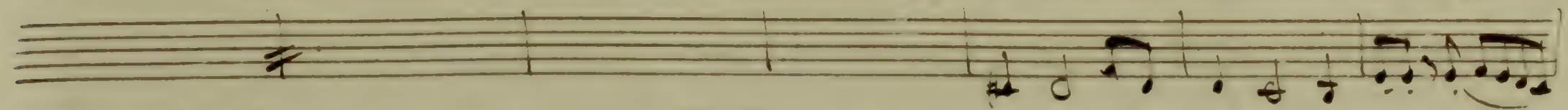


Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and clefs. The word "Solo" is written below the third staff. The word "Se" is written below the seventh staff, followed by the phrase "ra amor." The manuscript is written in brown ink on aged, slightly stained paper.



Pugnano nel mio petto l'amo - re ed il rispet





l'amo - re e il - ri - spet - to



Handwritten musical score on aged paper. The notation includes various musical symbols such as notes, rests, and clefs. The lyrics "e la fatal contesa" and "Non è deci - sa an-" are written below the staves.

Handwritten musical score on aged paper. The notation includes various musical symbols such as notes, rests, and clefs. The lyrics "e la fatal contesa" and "Non è deci - sa an-" are written below the staves.



Cor

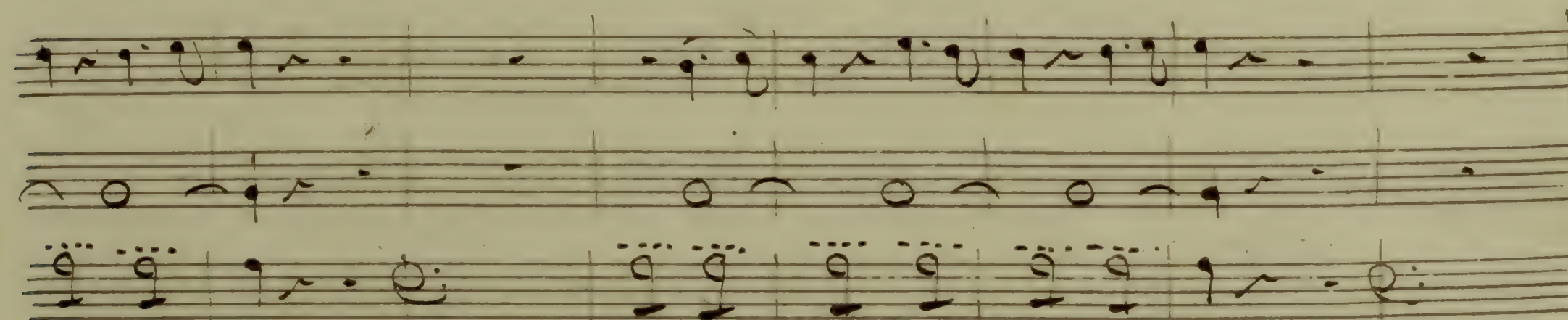
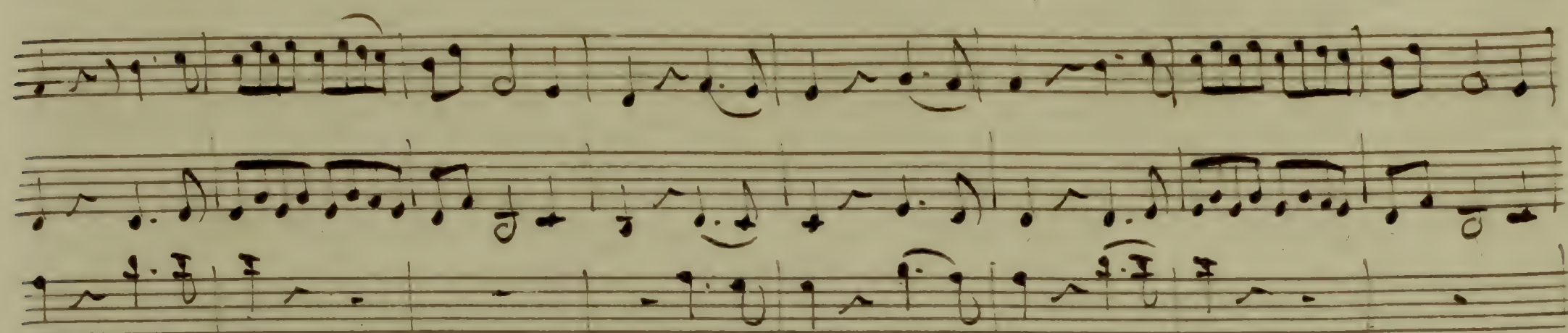
Buonanano nel mio petto

l'amore è il ri =



Handwritten musical score on aged paper. The notation includes various musical symbols such as notes, rests, and clefs. The lyrics "Spetto l'amore, ed il rispetto" are written across the lower staves.





questo dall'al-ta impresa già vincit or - si

Handwritten musical notation on two staves. The first staff has lyrics written below it: "questo dall'al-ta impresa". The second staff has lyrics: "già vincit or - si". The notation includes eighth and sixteenth notes, some beamed together, and rests.



Handwritten musical score on aged paper, featuring ten staves. The notation includes various note values, rests, and slurs. The lyrics "crede amor ge-ro non cede Ma" are written below the sixth staff.



Non-di-spe-ra amor No, no, ma no di spe-ra a non di spe-



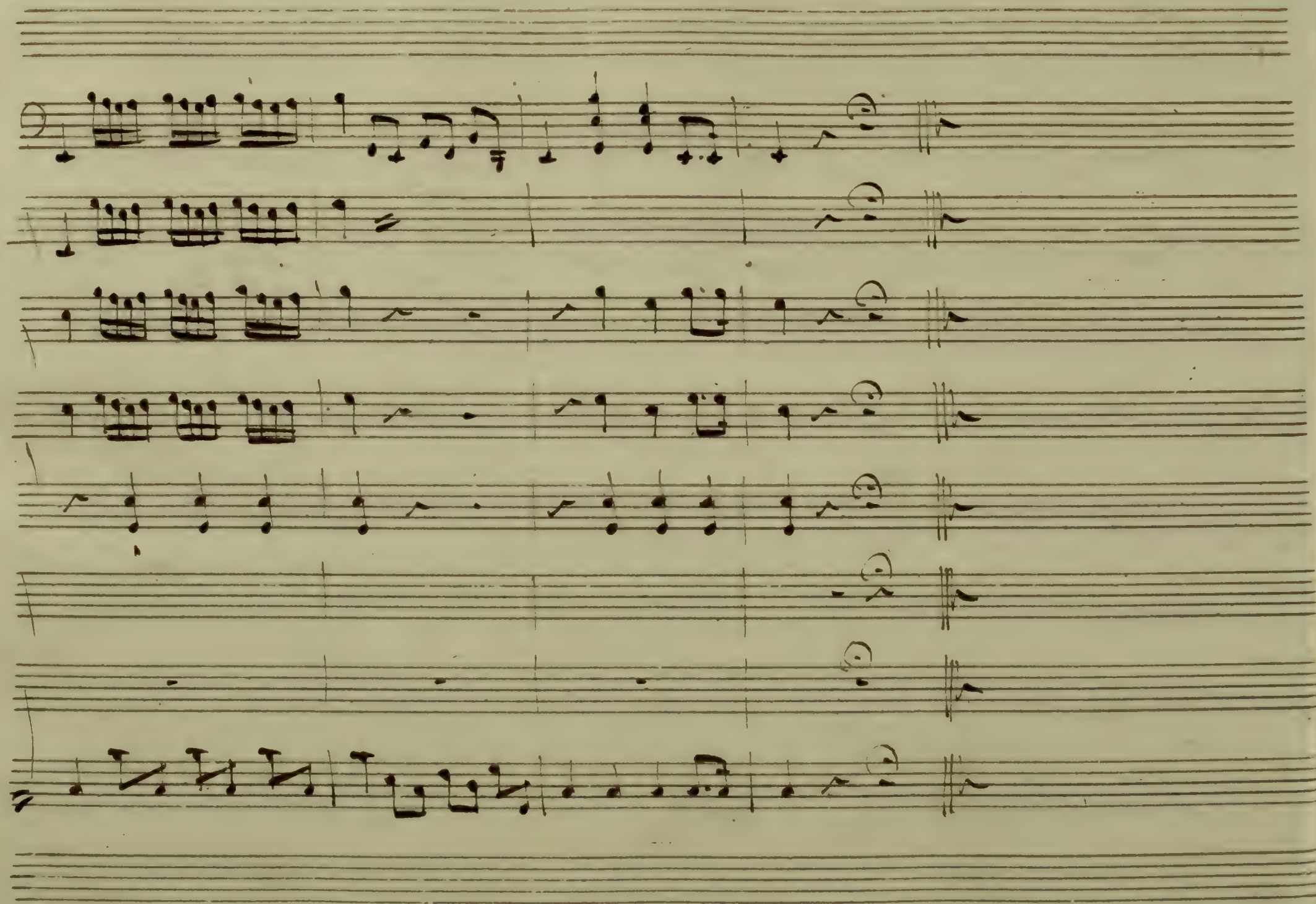
Handwritten musical score on aged paper, featuring multiple staves with musical notation and lyrics. The notation includes various note values, rests, and bar lines. The lyrics are written below the staves.

ra amar ma-non-di-se - - - ra amor Ma non



Handwritten musical score on ten staves. The notation includes various musical symbols such as clefs, notes, rests, and accidentals. The word "Sole" is written in the third staff, and "Dispe - - - ra amor" is written in the seventh staff.







O. Jam:

Scena IV:

Jammaro e  
Calandrino

Simia nò replicarmi. tu dia sai, che oggi a' anno ap:

punto quindici giorni che nò uedo letto, pensanco che finora la storia

Cal.  
mia nò si è stampata ancora. onde tu adesso deui partire per la Grecia per la

O. Jam.

Grecia? signori per la Grecia la ritroua diogine Laertio, baciali o mia

parte il calamaro, e digli, che nò manchi di scriuerla mia uita acciò che possa



Cal. D. Lam.  
poi essere un tomo anch'io tratommi suoi. e dove il trov'ero? puoi ritro-

uarlo uer' o uenti tre ora meno un quarto nel portico di Atene, oue ho saputo per certi sima

Cal.  
fama, che uà a giocar co' Scrofonte a dama - ma partire co' tutto di un botto per

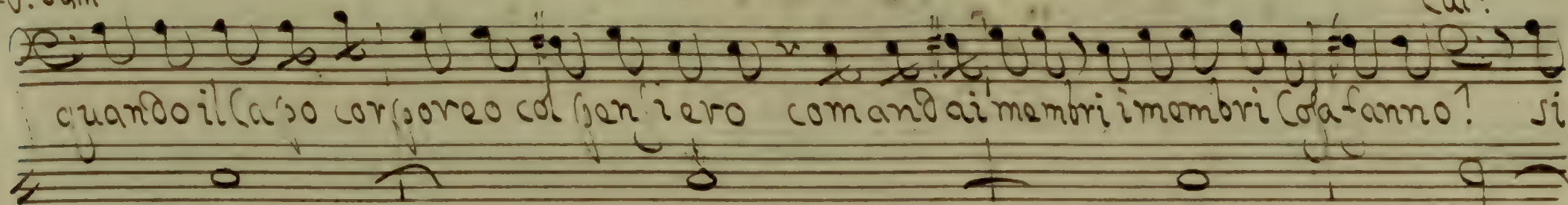
D. Lam.  
dir la uerità? Maestro Socrate, nò me la sento, sai? per la dea Cerere

Cal.  
mi dai orror! dimmi insapiente sì mia, che cosa spinge gli' ani il bastone



Q. Tam.

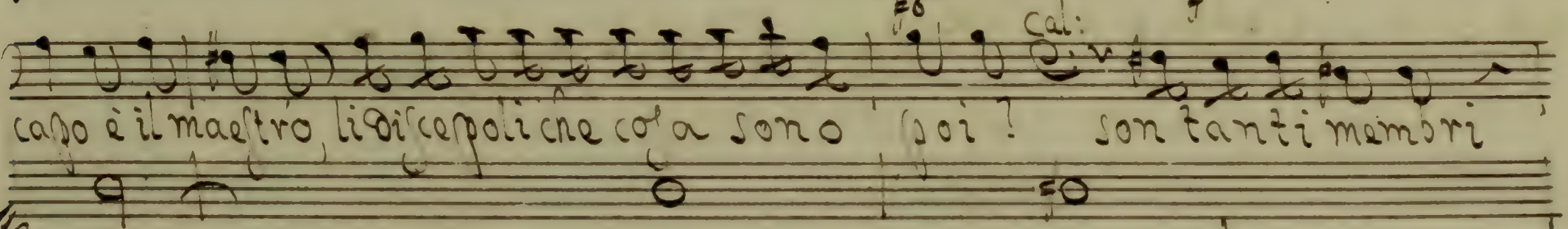
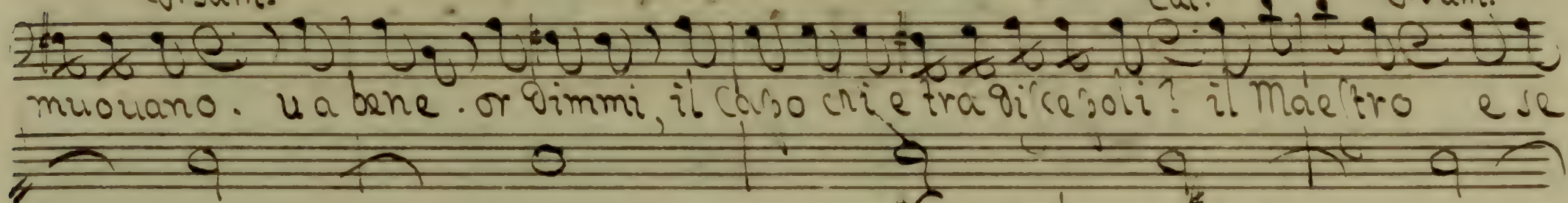
Cal.



Q. Tam.

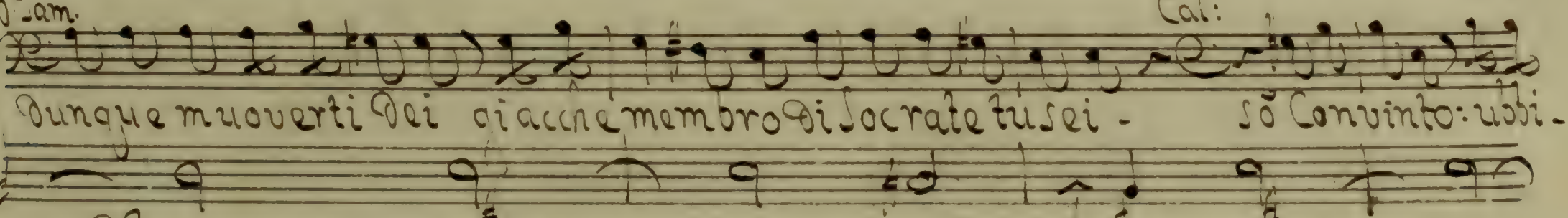
Cal.

Q. Tam.

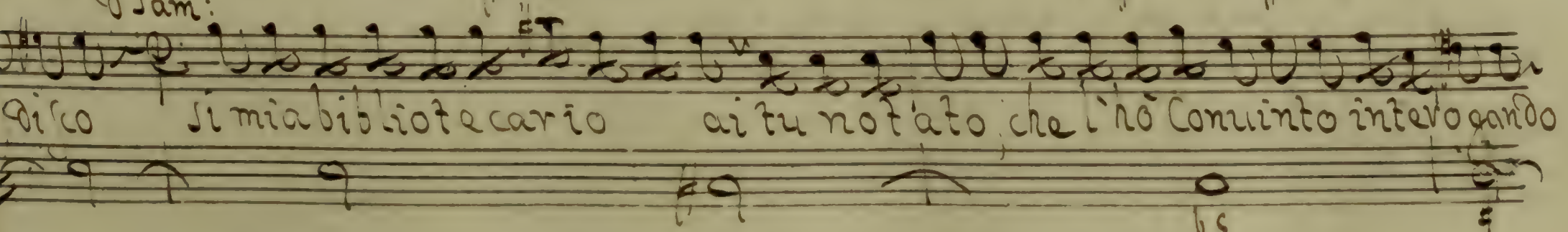


Q. Tam.

Cal.



Q. Tam.





Cal.  
or dimmi dov'è chi asserir possa, che io Socrate non sia in carne e in ossa e

O. Jam.  
chi lo può negare? e pur tantissime mogliema il niega ma che uoi? La

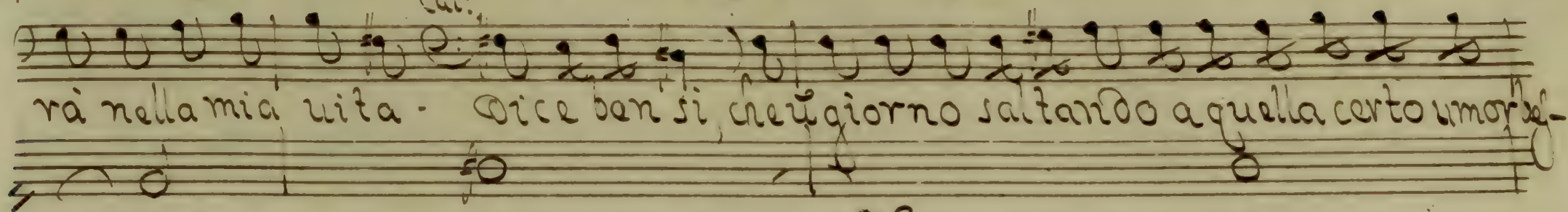
Cal.  
sorte di noi Socrate è questa. per Ercole, ch'è vero. che non parlò quel altro Socrate

O. Jam. Cal.  
primo colla moglie sua: in giurie, oltraggi, scherni... bastonate... di

O. Jam.  
queste veramente non ne parla Diogene Laerzio. e ben nel parlar:

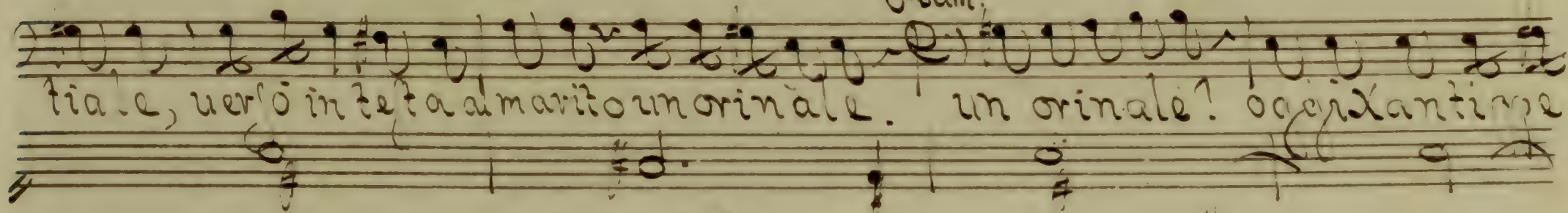


Cal.

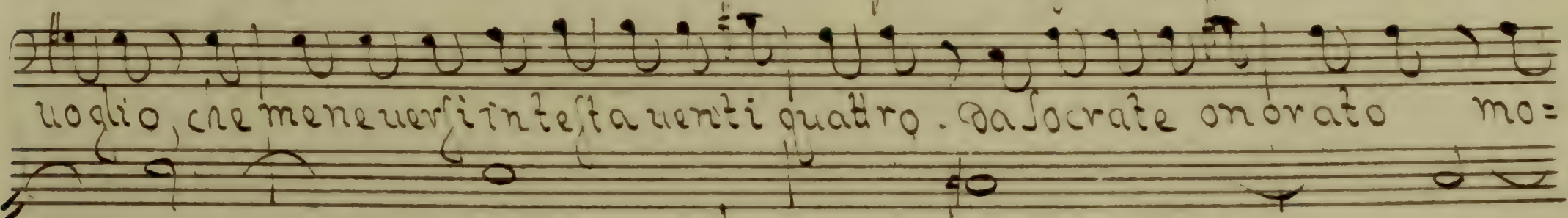


rà nella mia vita - Dice ben sì, che un giorno saltando a quella certo umorale

Q. Jam.

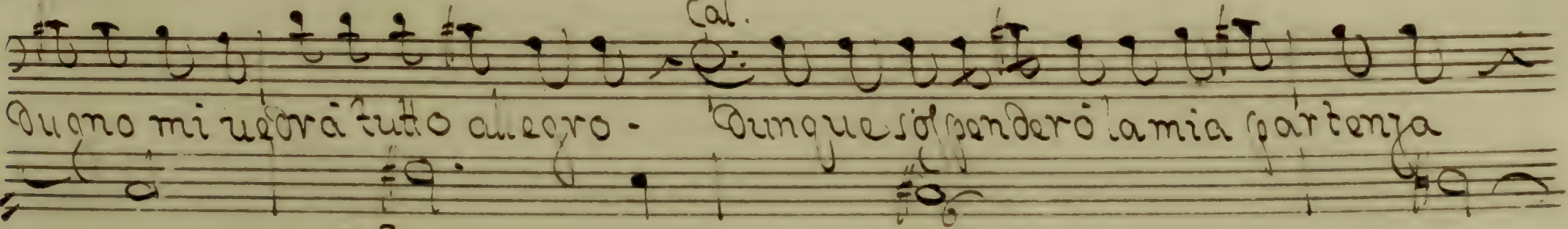


tiale, uersò in testa al marito un orinale. un orinale! oggi l'antimpe



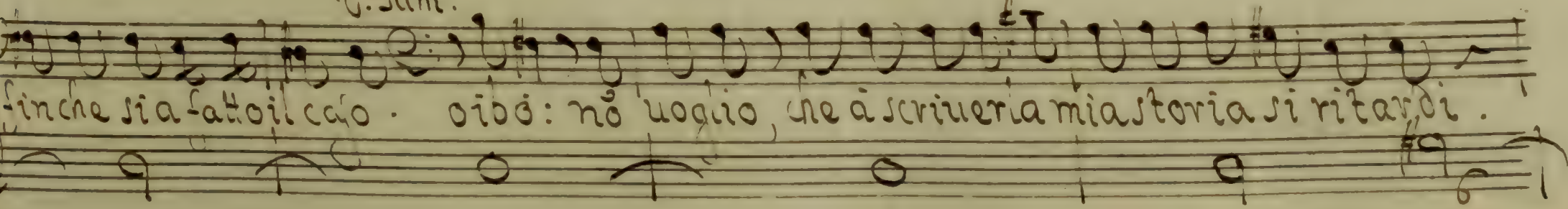
uoglio, che m'ene uersì in testa venti quattro. Da Socrate onorato mo=

Cal.



Quano mi uerà tutto allegro - Dunque s'asponderò la mia partenza

Q. Jam:



finche sia fatto il cao. oibò: nò uoglio, che a scriuer la mia storia si ritardi.



partiti adesso adesso, e quando poi ad ottenere arrivo il Socrate col legno te lo scrivo  
cal:

Comunque partir dovrò, senza uedere la cara cillamia? giunge'se almeno col:

padre suo Platone, pria della mia partenza. *O. Jam:* simia, co' è? barbotti? *cal.* *pen:*

*O. Jam:* sauo quale som'a di danaro mi dourete contar per il viaggio. (denaro?)

an cremai dici? nel regno filosofico la parola danaro e un eresia.



*Cal.*  
houera, e nuda uai Filosofia. e che diavolo mangio per la strada?



*o. Jam.* *Cal.*  
datemi qualche lume. ha gridato il boce, ed'acqua fre'ca il fiume on quanto acqua

*o. Jam.*  
poi... nò piu. taci: ubbi di sci, e parti adesso ti bacio simia

*Cal.*  
mio a rivederci. cara Cilla addio.

Segue Aria Calandrino



Violini

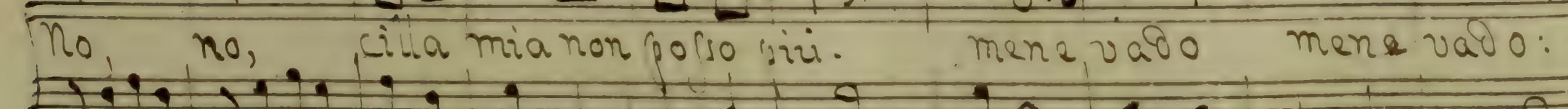
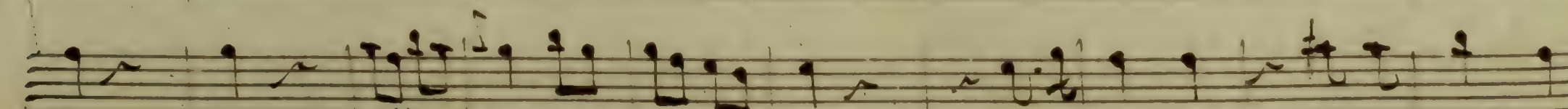
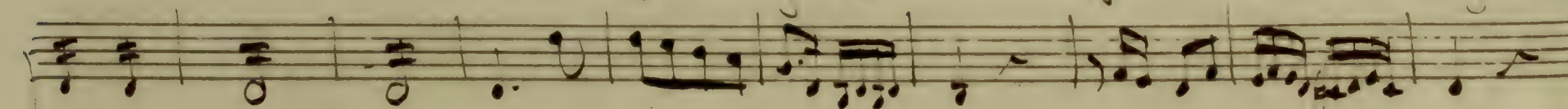
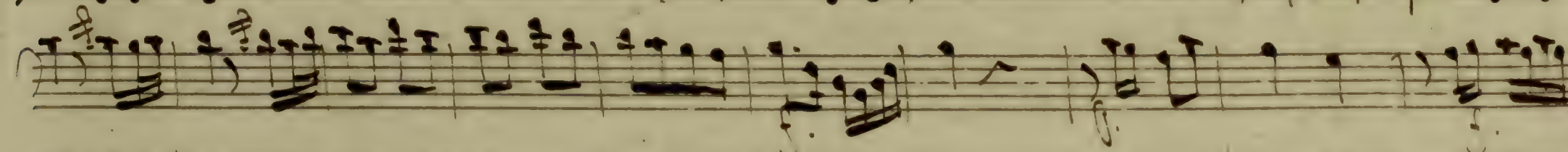
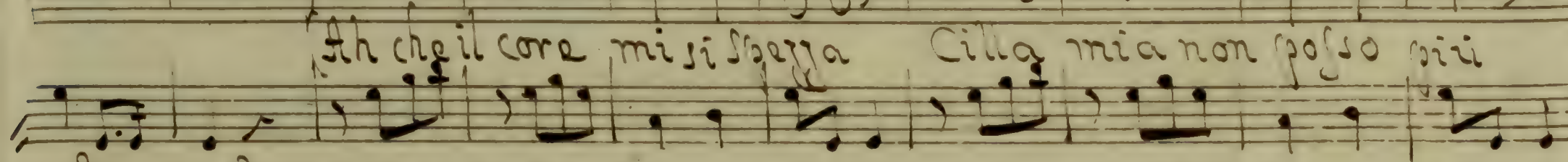
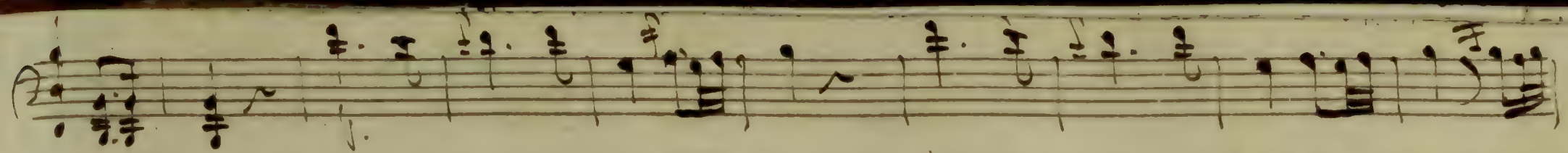
Viola

Calandrino

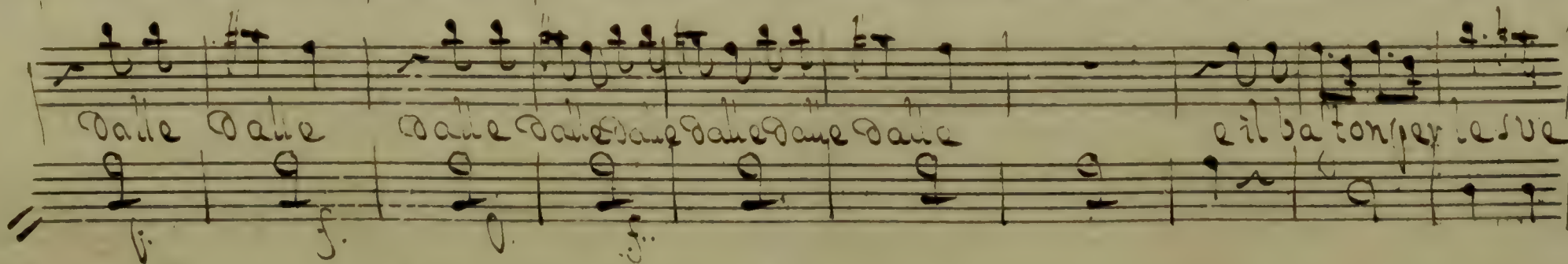
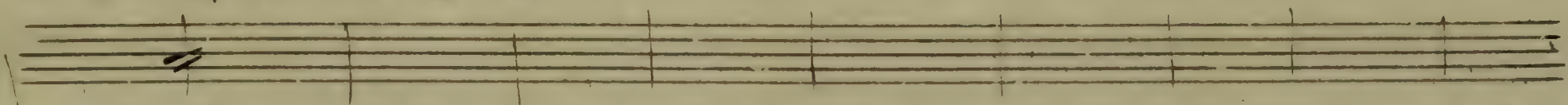
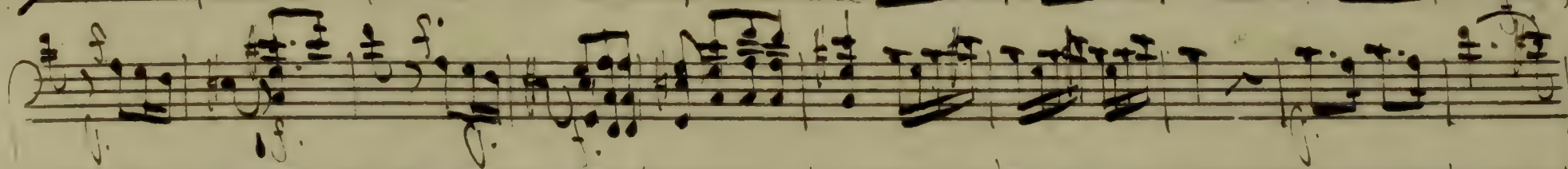
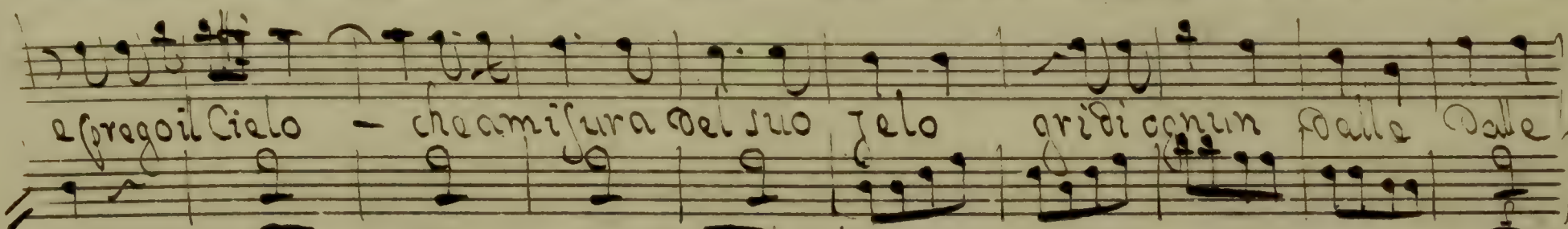
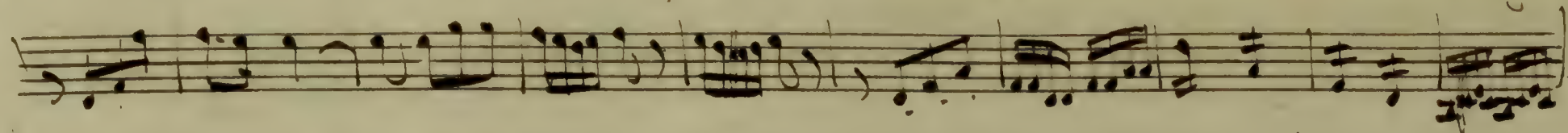
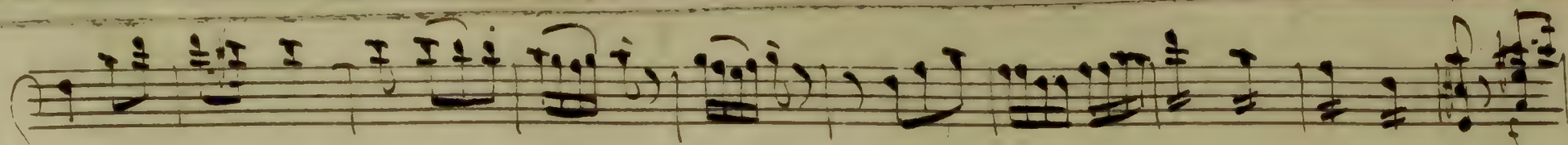
Andante  
con moto

A handwritten musical score on aged, slightly stained paper. The score is written in brown ink and consists of nine staves. The first two staves are for Violini (Violins), the third for Viola, and the fourth for Calandrino. The tempo is marked 'Andante con moto'. The music is written in a key with one sharp (F#) and a 3/4 time signature. The notation includes various note values, rests, and dynamic markings such as 'f' (forte) and 'f. ass.' (fortissimo). The paper shows signs of age, including foxing and some staining, particularly along the left edge where the binding is visible.

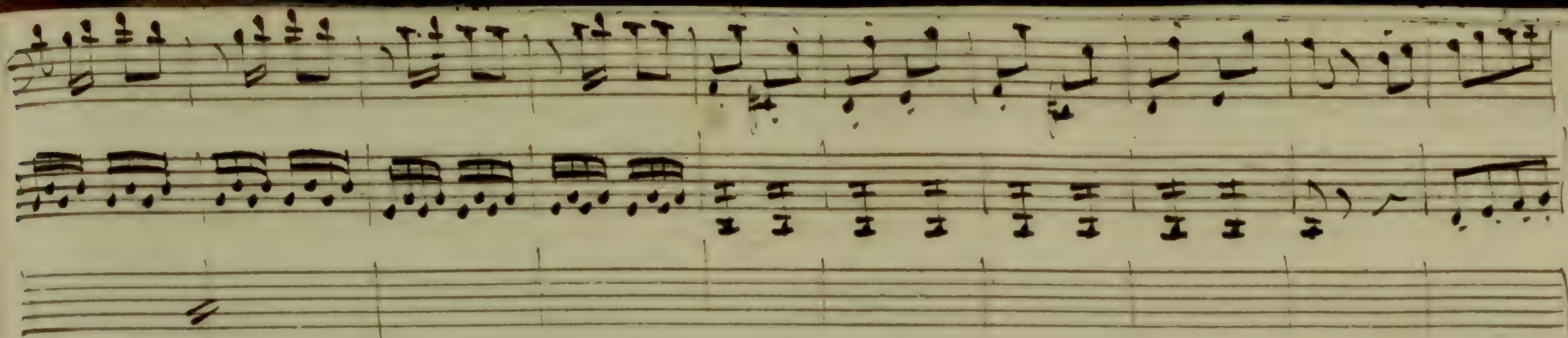








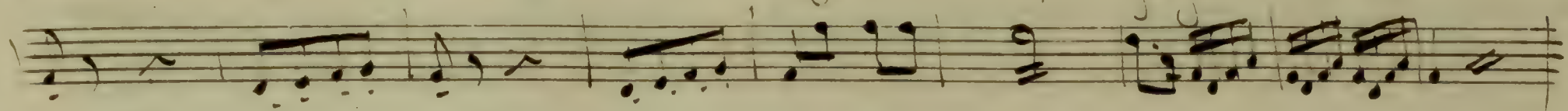
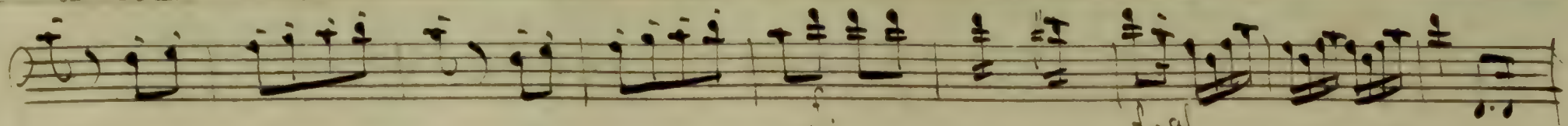




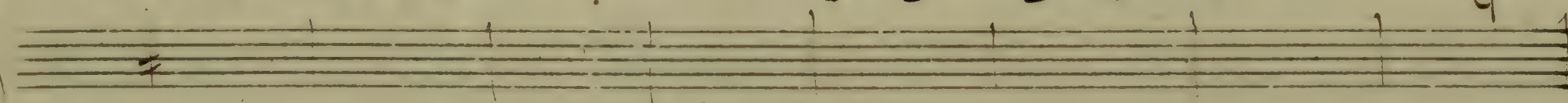
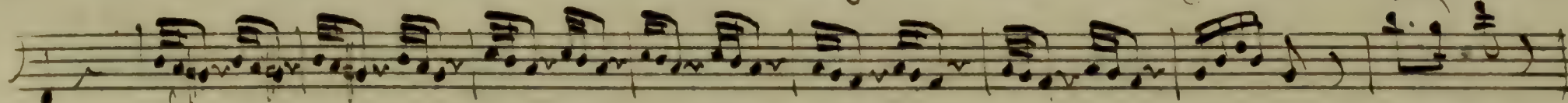
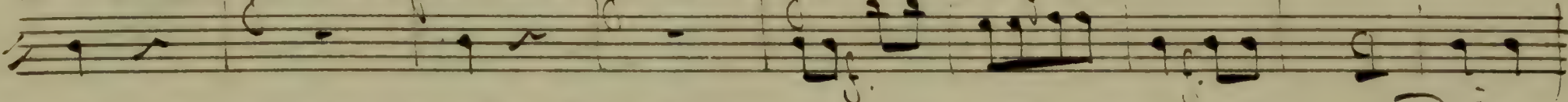
spalle vada sempre su, e giù su e giù giù su su e giù giù su onde possa nella

storia la sua gloria andar più su onde possa nella

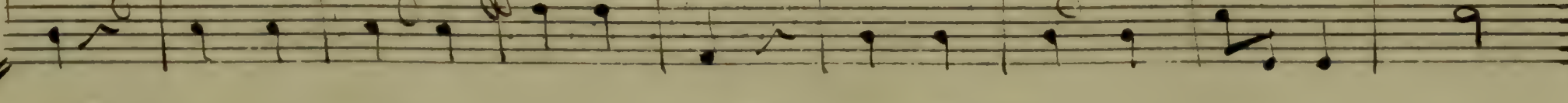




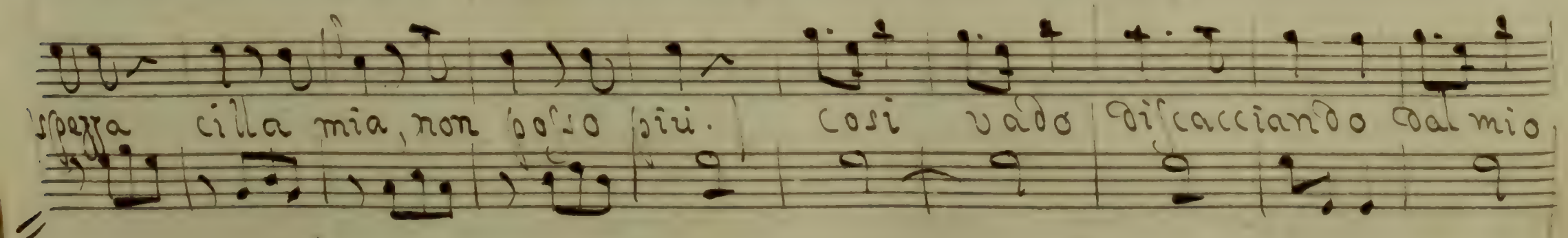
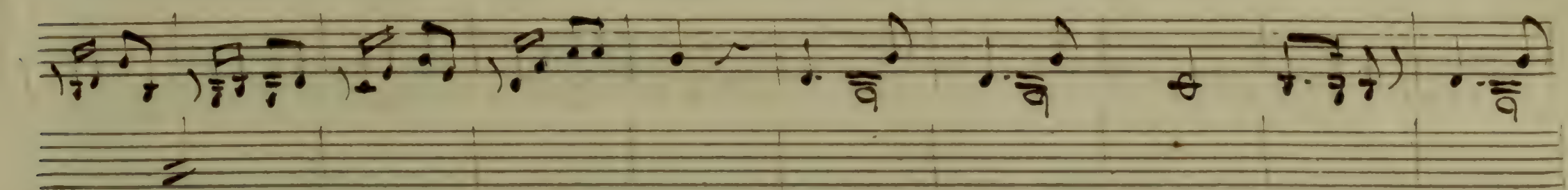
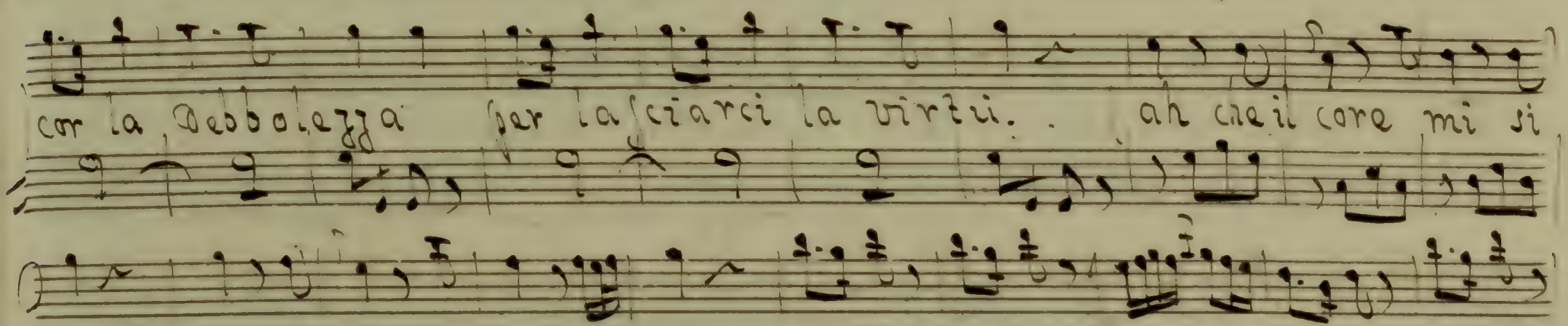
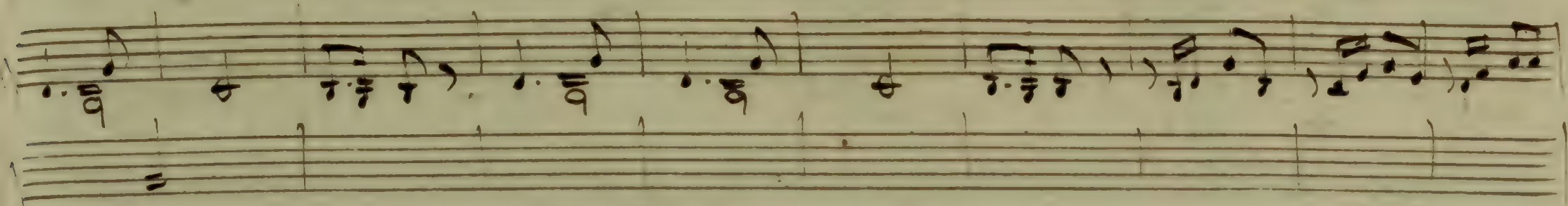
storia la sua gloria andar più si la sua gloria la sua gloria andar più si



signor si sto singhiozzando così vado al cacciando dal mio



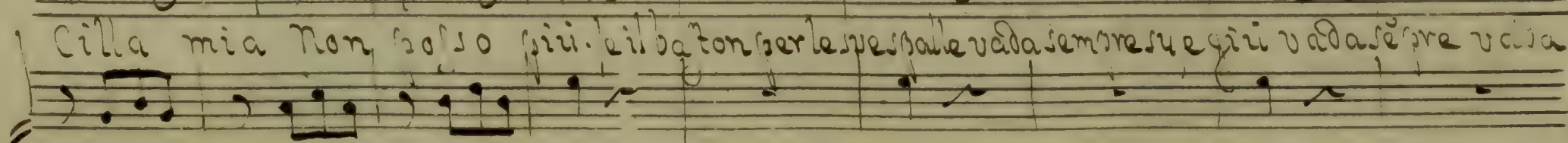
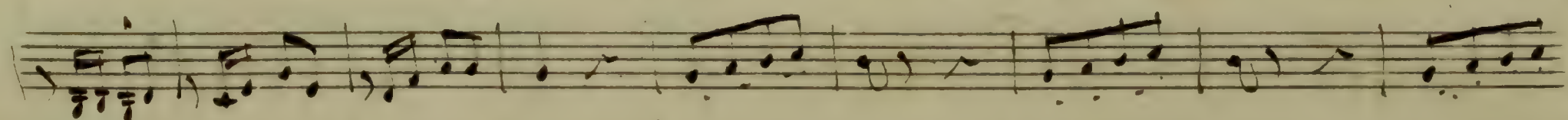
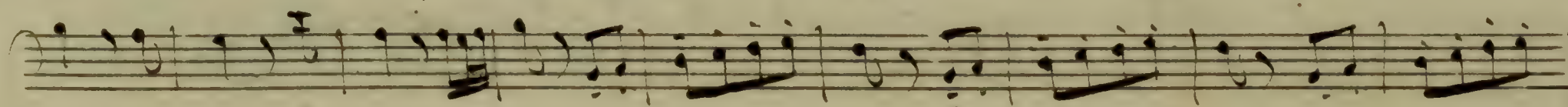
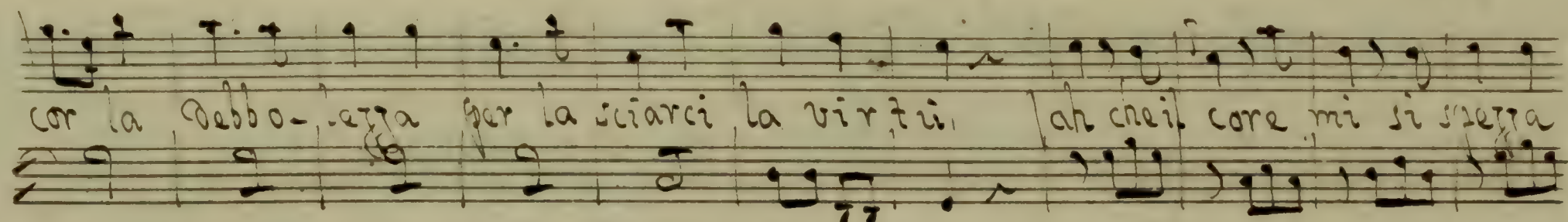




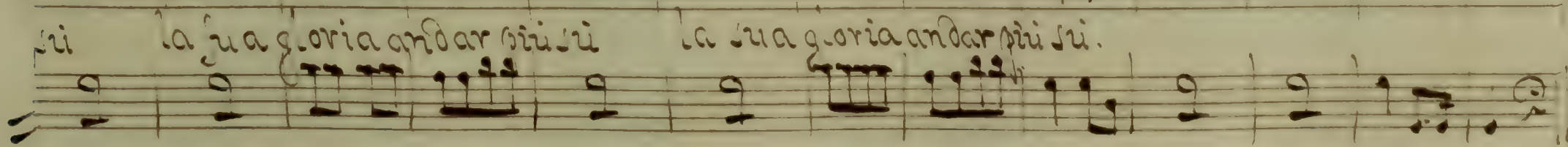
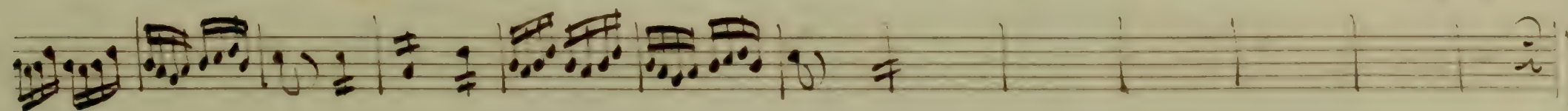
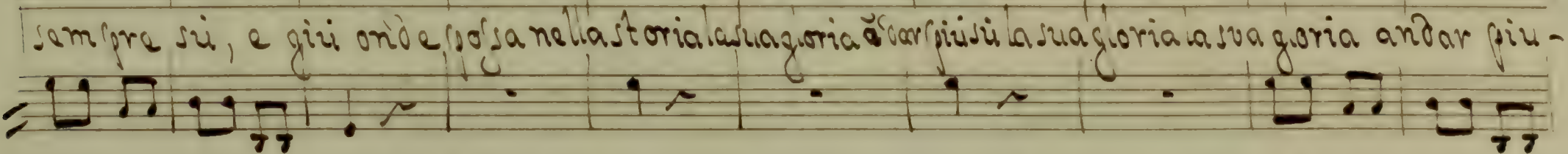
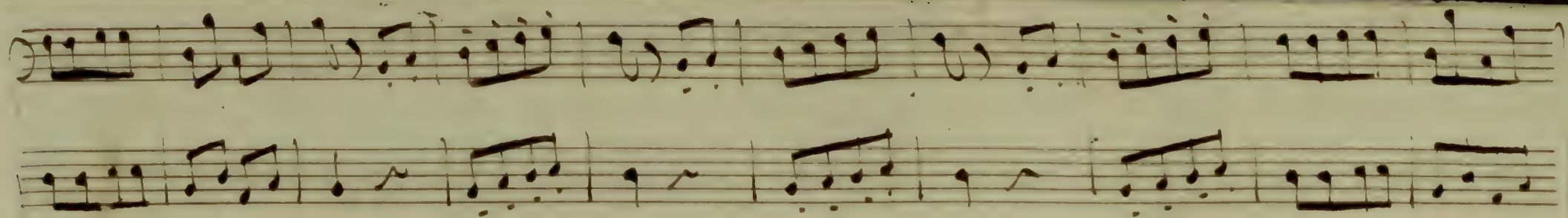
con la debolezza per lasciarci la virtù. ah che il core mi si

sprezza cilla mia, non posso più. così vado discacciando dal mio











Scena V.

D. Iammaro, Calandrino

e poi maestro Antonio e

So crate in questo tuo solitario ritiro, or uaghenando

come polsa Xantippe oggi onorarti di un orinale in testa, e immortalarti cal.  
alle:

greggia, alle greggia D. Iam. e arriuato Platone colla figlia oh mio Platone oh lubrica fon-

M. Tu:  
tana dove beuono i dotti. anzi lampillo delli tuoi condotti a te mia figlia af-

Cilla  
posia uala la mano a Socrate. Mit: Ichitto la mano, ne! e che borrisse uagarle



Uuro... mò lo deceua. e che sacio, gnopa: co gn orazia nui an ceua alom' faccia ma

l'ommo nenna mia, nò se uafa di' e caccia <sup>cul.</sup> sporcaria? <sup>cal.</sup> bella semplicità che minna.

<sup>D. Tam.</sup> mori! <sup>M. S.</sup> quella innocenza mi rapisse? Socrate, uenimo al nostro quatenò.

saggi, ch'io sono stato a congiurta l'oracolo nella grotta Minarda, pe'ssare, chi fosse il maggior

saggio della magna Grecia. e cierti pecorare, che mi anno ditto ch'erano si saciar =



note del illummo apollo, dà pò che m'anno ncuollo atizzato li cane e coneguate ceute

Boche usecciate alifiliette Da parte del gran Deo, lo Capo buttaro, sia lo Capo saciaroto

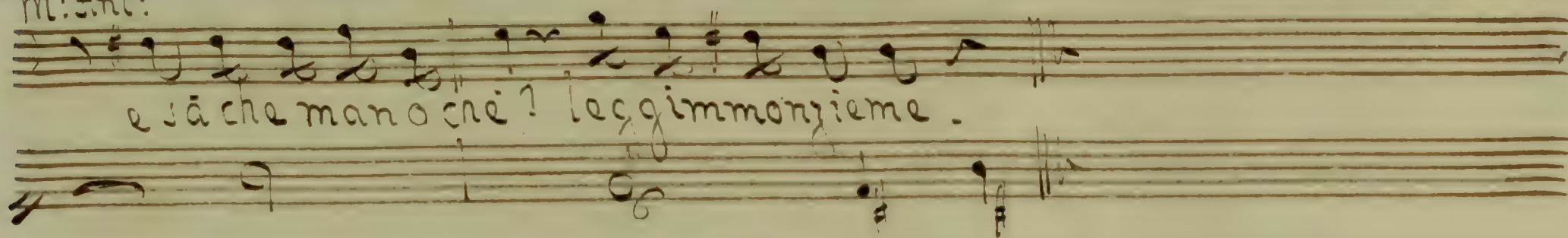
Uoro l'oracolo m'ha ditto eccà cò nò crauonem el ha scritto. che cartaccia big-

unta? te lo credo sin ce tencua dinto arrauogiate lo sacerdote quatto mozza-

velle via leggi questo oracolo d'intenderemi preme



m: Ant:



Segue a Due



Violini

Oboe

Corni  
Soforé

Viola

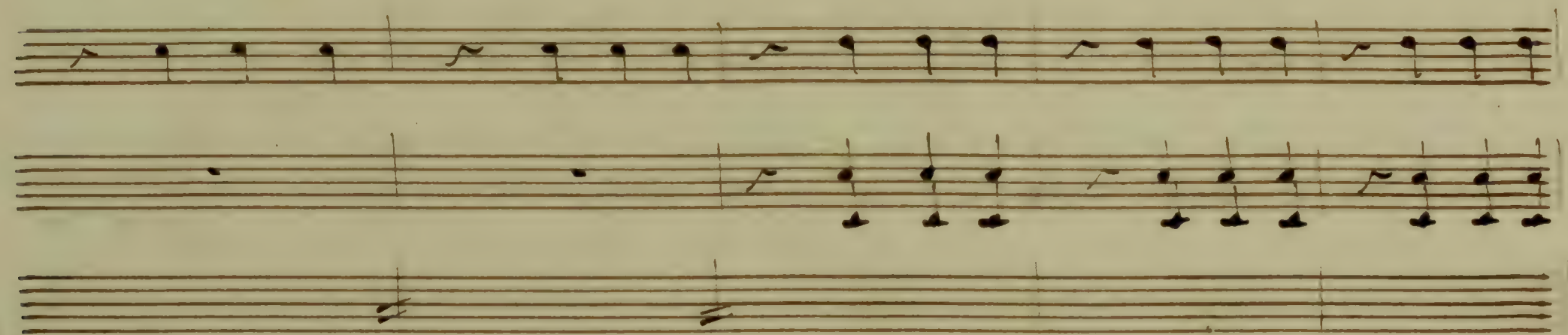
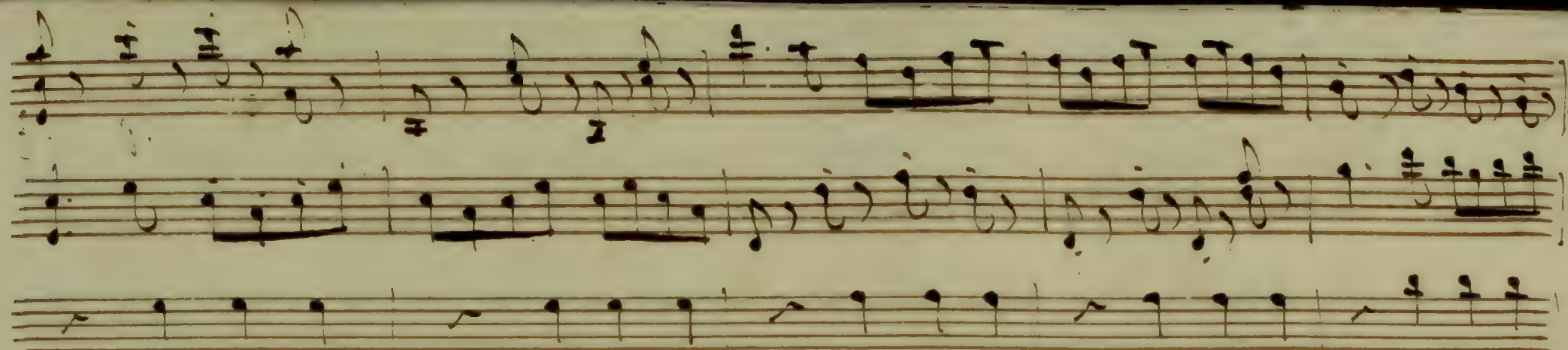
Violoncello

Messa Antonio

Andante

săchese să se săchi să săchese săchi

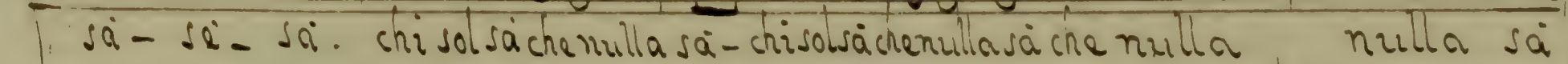
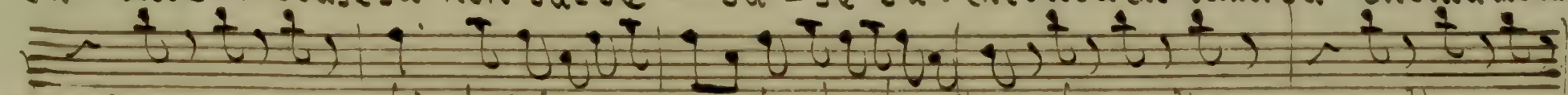
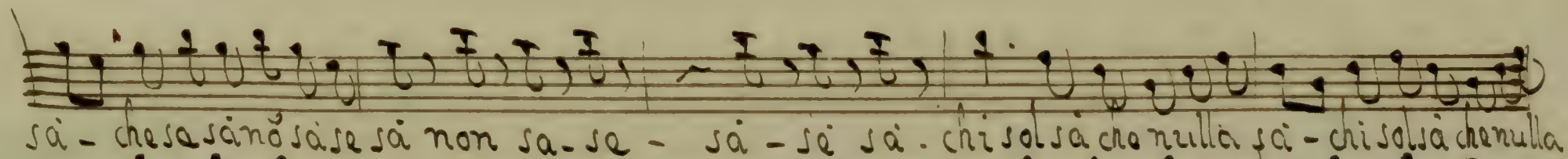
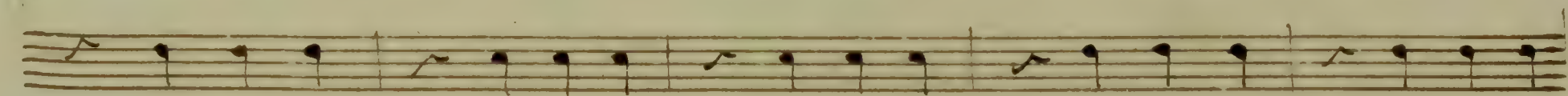
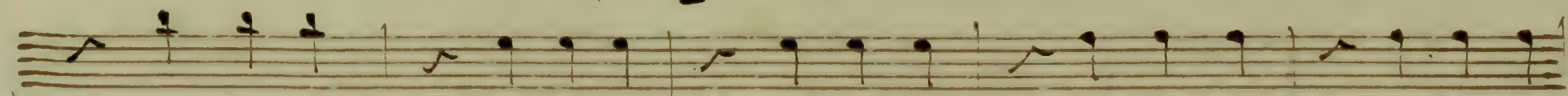
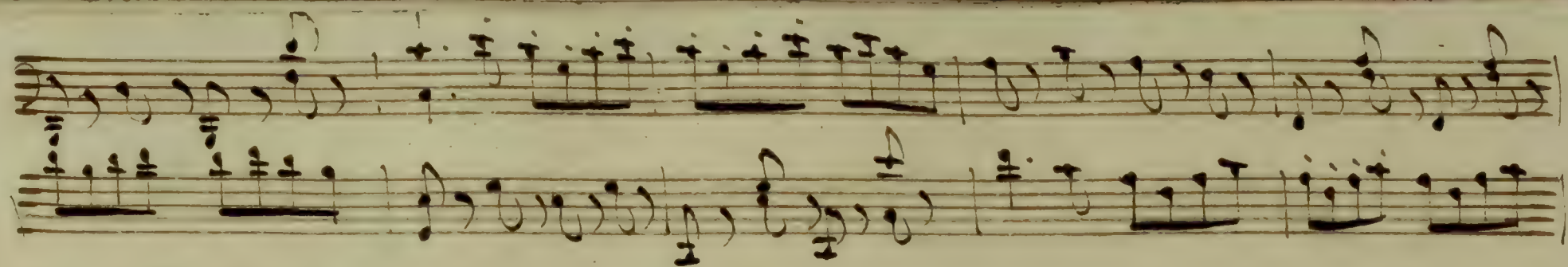




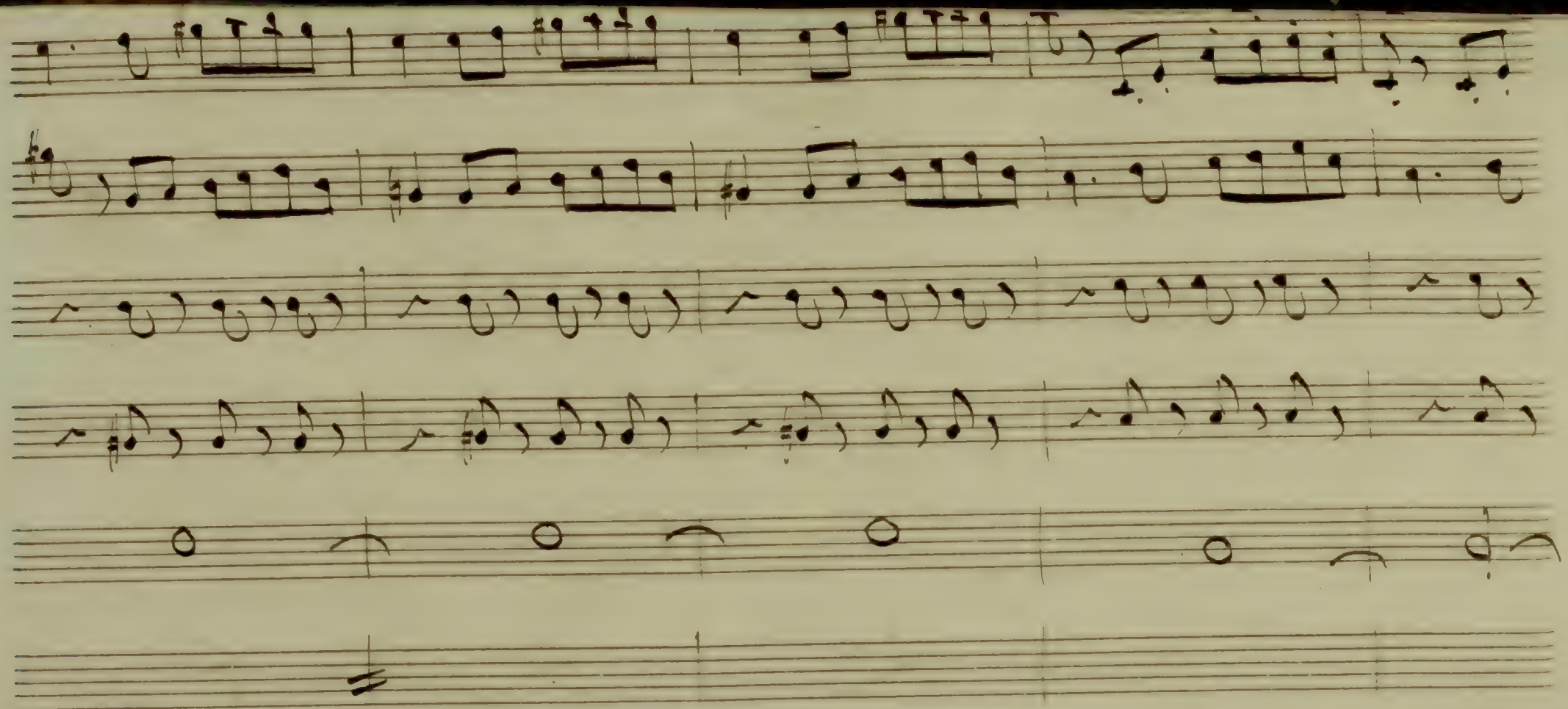
sà che sa, se sa chi sà - sa chi sà, se sa chi sà se sà chi sà chi sà che se sà non sà se  
sà se sà chi- sà chi sà, che se sà nò sà se sà - che se sà nò sà se sà non sà, se,











sà che nulla      nulla sà      sà sà sà      ne sà più più più più più di chi di

ne sà più più più più più di chi di chi di chi di chi di chi di chi ne sà      ne sà più      chi -



Handwritten musical score on seven staves. The notation includes various note values, rests, and bar lines. The lyrics are written below the staves, starting from the fourth staff.

chi vi chi di chi di chi di chi ne sa ne - sa - giu - chi - sol - la che nulla  
sol sa - che nulla sa - ne sa giu di chi ne sa se sa chi sa no sa se sa sol chi sol sa che nulla

Allegro



sai - ne sa più di chine sei se sa chi sa non sa se sa sol chi sol sa che nulla sa che nulla sa sa che sa se sa chi  
sa ne - sa - più - di - chi ne - sa di - chi ne sa ne sa più di chine sa , sa chi , sa

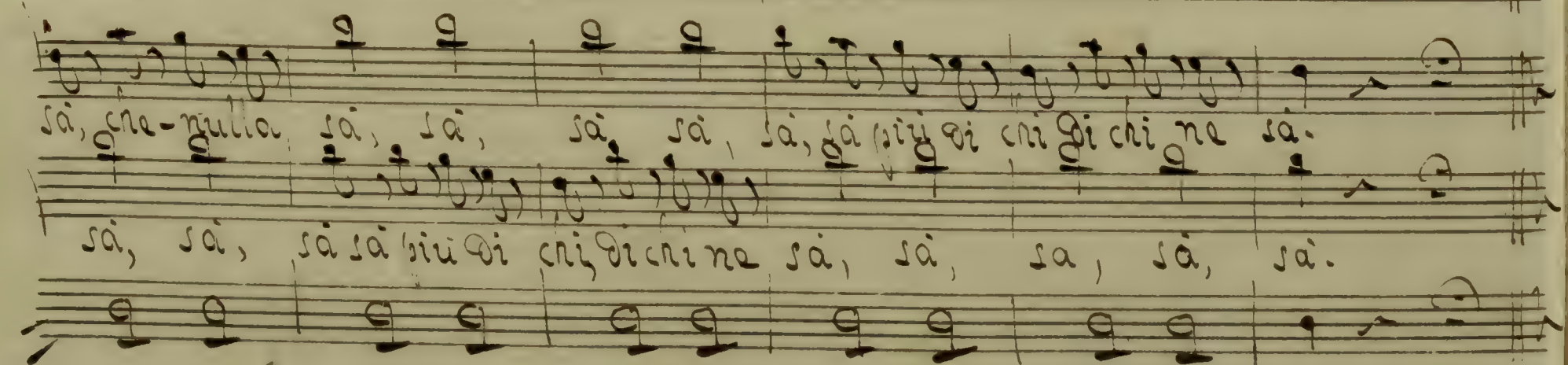
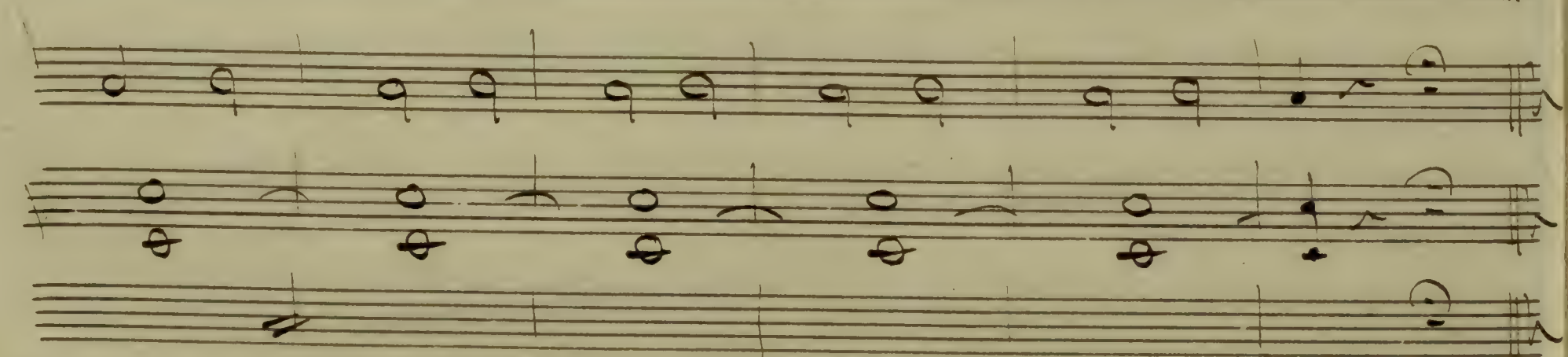
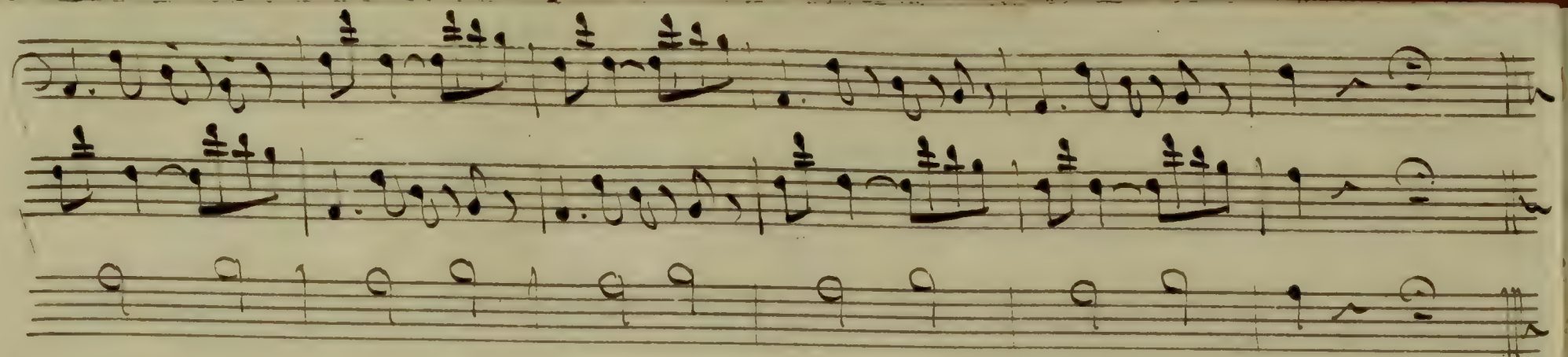


sa-chese sa non sa se sa chi sol sa chenulla sa ne-sa-piu - oi - chi - ne - oi - che - ne -  
se - sa - ni sa - sa - chi - sa - sa chese sa chi sa - chese sa no sa se sa - chi sol sa chenulla




sà ne sa giu di chi ne sa di - chi ne sa  
sà - sa - giu di - chi di - chi ne - sa chi sa che sa che nulla sa - sa



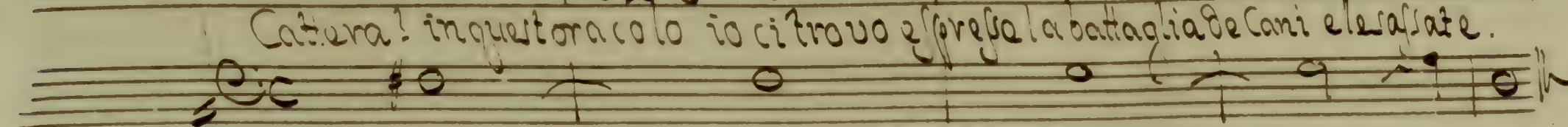




*St. Jamm:*



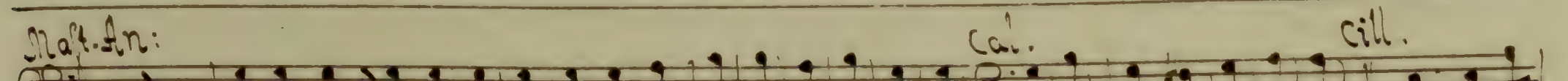
Cattiera! in quest'oracolo io ci trovo e spresso la battaglia de Coni e le assate.



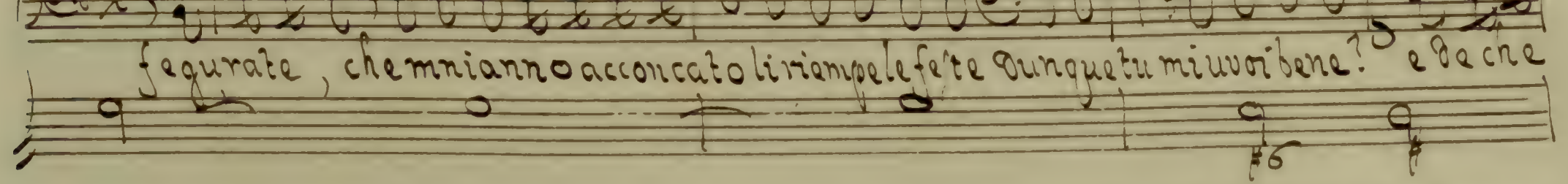
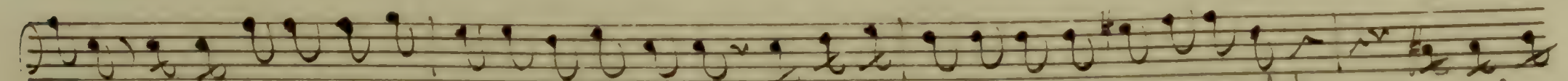
Si replica l'antecedente Duetto dal  $\sharp$  e poi se uo

Mastro Antonio

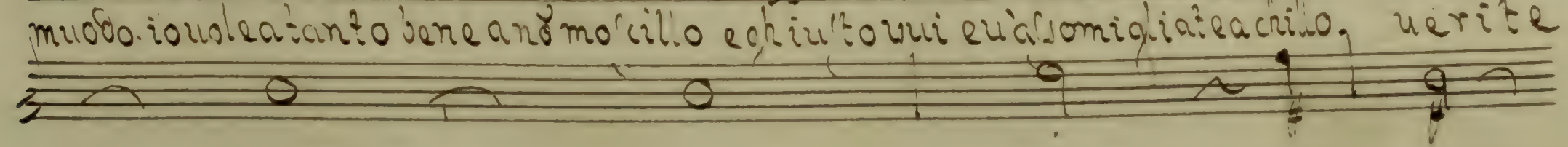
*Mast. An:*



segurate, che m'nianno acconcato li riempe le feste dunque tu mi uoi bene? e de che

modo. io uolea tanto bene and mo' cillo e chi u' tu uui eu' al somigliate a chillo, uerite





Cal.  
mò! obligazion, che devo alla signora madre: il complimento è stato grazioso

Q. Lam.  
vi è in questa - cortia un gran mistero. qui ci vuol riflessione or si mi o

cal.  
Plato, qui resta meco. ho da parlarvi. si mia conduci affagia al suo quartino. andi:

Cil.  
amo iammo, si masto lovrato, si no ue fosse commeto u'auaria da cercare nò fa-

Q. Lam. Cil. Q. Lam.  
uore. chiedi mia bella affagia uorria fa nò mammuocci o d'evera si e



ence uorria na pettolella de Camisa uechia nò sapite... gazzo...

O. Tam. #4  
l'auerai, l'auerai. ah bene mio! serua uosta. Ina;

M. An. Cal.  
sa Dame uo niente. chiu caso figlia mia: quanto e innocente.

Scena VI  
O. Tam. m. An.  
O. Tammaro e Siebi Platone, e allungate orecchie a mio varlar. Deponi  
m. Antonio

O. Tam. M. An. O. Tam.  
pure. Dimmi chi sono i Cittadini? Suorce io nò parlo di quelli diorento: degi



uomini ti parlo. scusatemi: io nò capii le tue fauelle La Patria come

uiue? co le zelle nò dico questo, di auolo. ma oggi per lo sù nel amia

Patria, co si si cam sole a facemo macchie nò dico questo. ma si tu m'embruoglie io

st'argomiente tuoie: parlame senza addimandarmeniente sempre domanda

socrate sapiente. ma parlerò più trito. i Cittadini sono figli della



Patria, e questa uive ne figli delli figli nati da i figli delli figli suoi. io

sono cittadino ergo devo alla Patria figli miei. io per lei uiuo: e per me uiua

*M. An.*  
iei. uiua Socrate, uiua, io nò capisco quel che dici, ma sò che dici

*O. Lam.*  
bene. nò sei solo à saperlo. or di: tua figlia. com'è inclinata al mascolino

*M. An.* *O. Lam.*  
genere? lence fa tanto di uochie bene. la sposero. colla mia Patria esser nò



M. An. O. Jam.  
uoglio u' Citadino ingrato ma tu nò hajemogli ereta? Socrate ne aute

m. An. O. Jam.  
Due e quanno è chesto. salute, e l'arso uecchio. io uado ad:

Oesso dalla mia mogli e massima, accio si abbracciamia mogli minima. tu qui mia:

m. An. O. Jam.  
petta. ua colanno buono o Socrate felice? nò altro al fin ti manca: chedaxa:

m. An.  
ntipge un orinale in testa. nò subbitar, che l'occasione è chesta.



Scena VII=

m. m.

m. An: indi D. Rola.

Emilia Lauretta e Ippolito

No' c'è che dire Socrate e om' o grame: ma pot' a puro

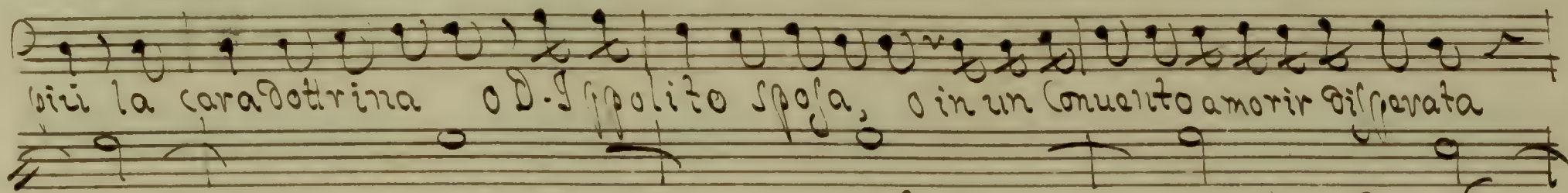
uide ca nò pazzia - ui c'auarggio letto cinco note li Reali de Franza, aggio lettura q' =

saie dinoto a sta panza ma senti... Ippolito: no' accre' cermia l'ano: chiedemial sa-

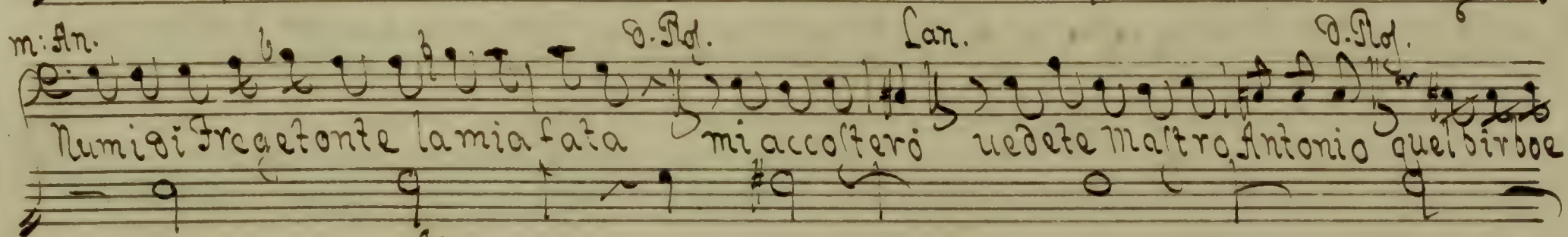
ore mio, ma senza ingano. ma quando la cerete di farla suta senno? Emilia, e =

milia: tutti sei fitto in testa di prouar le mie mani stamattina. Ma io... no

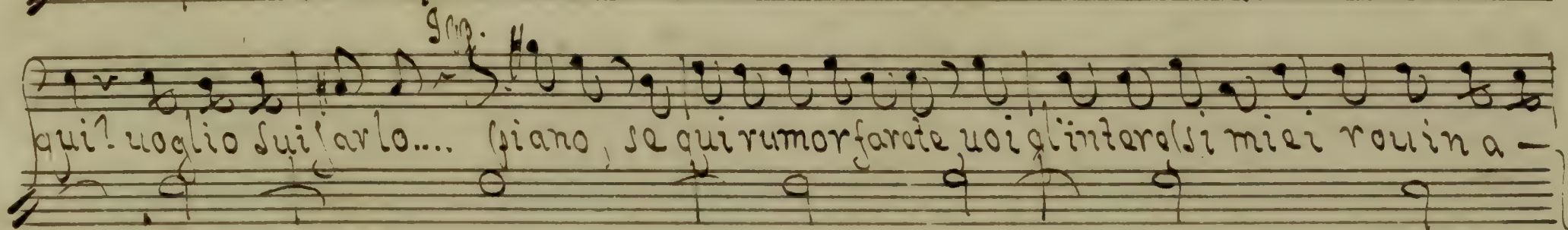




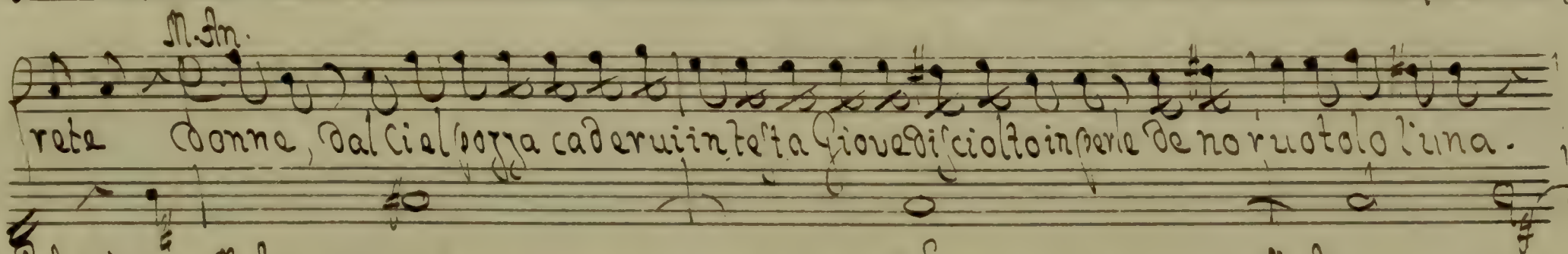
vivi la cara dottrina o D. Ippolito sposa, o in un Convento amorir disperata



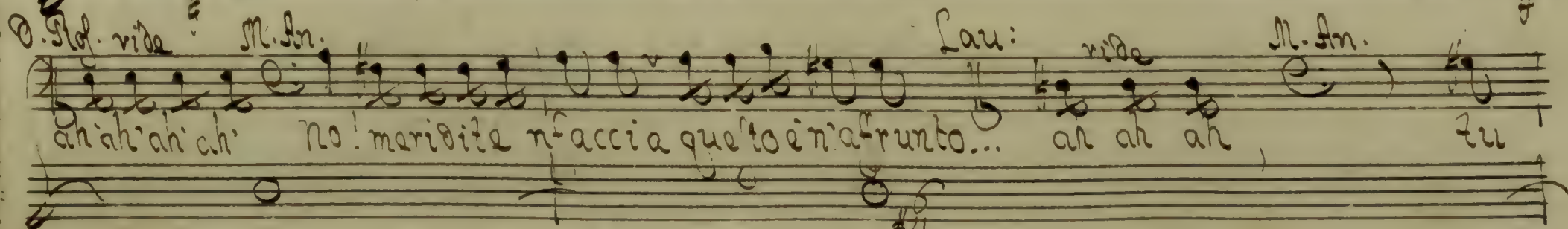
Numidi fregetonte lamia fata mi accosterò uedete Mastro Antonio quel birboe



qui? uoglio lui farlo... piano, se qui rumor farate uoi gl'interessi miei rouina -

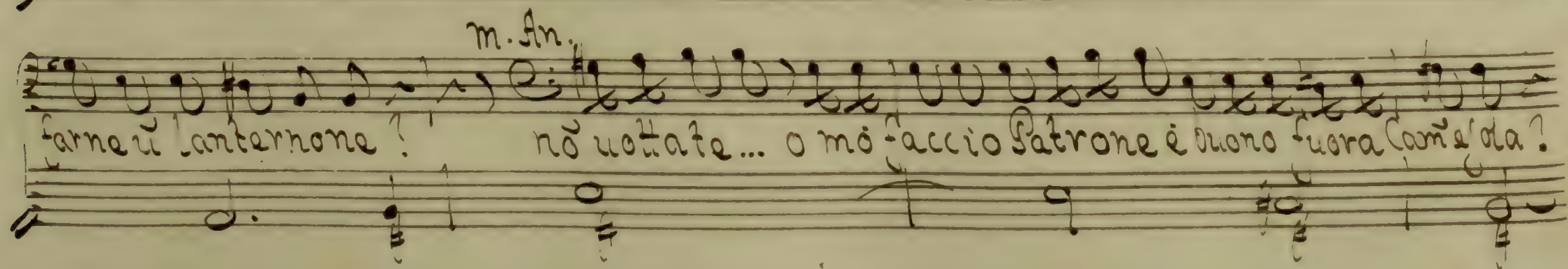
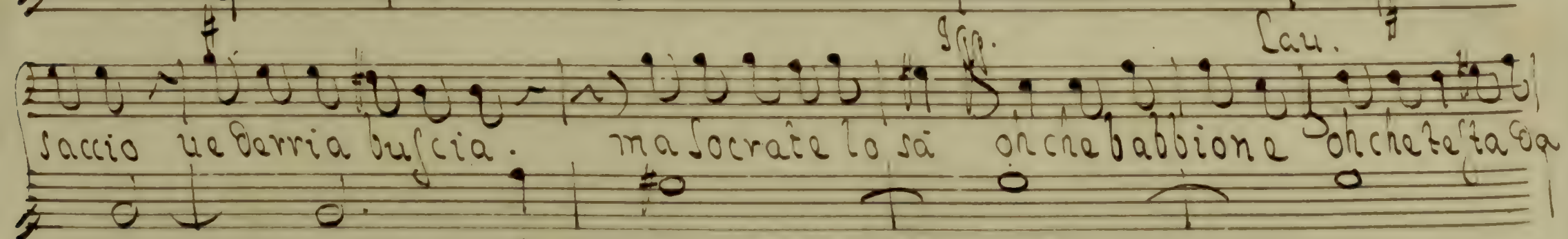
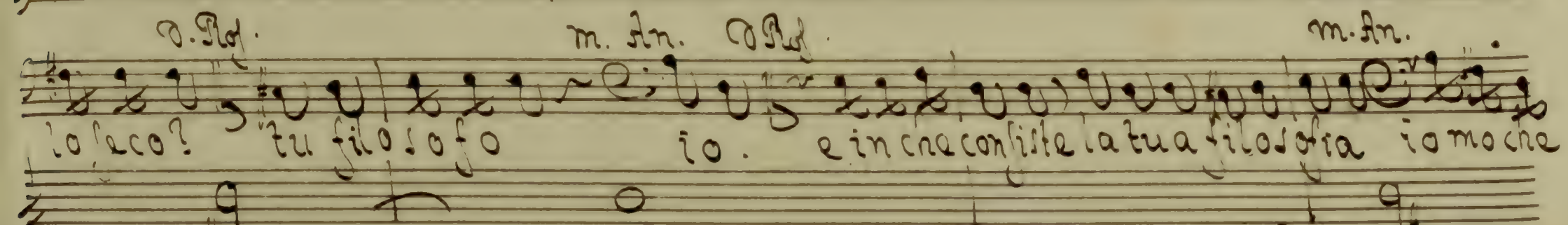
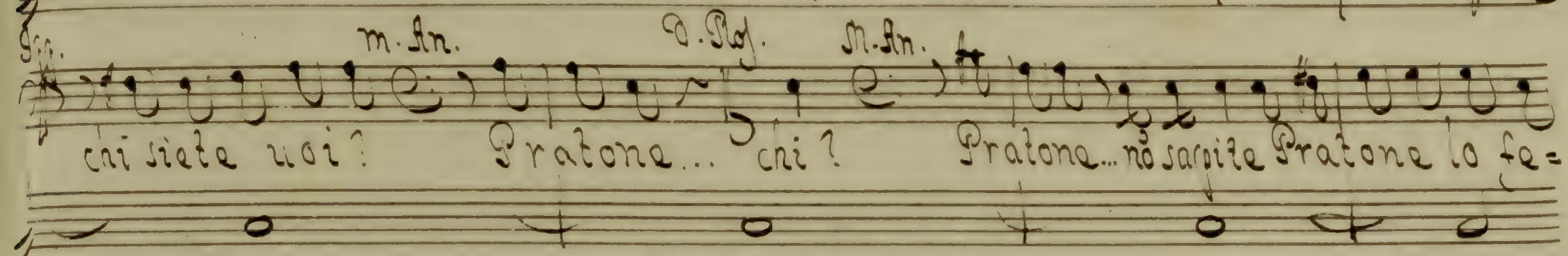
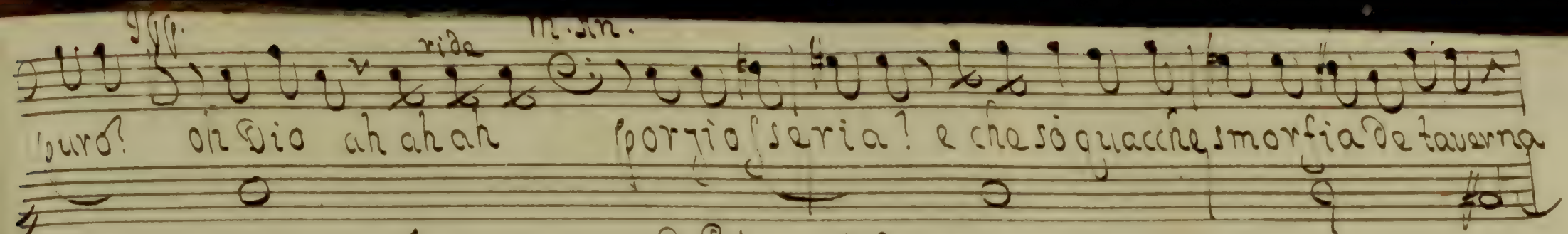


rete Donne, dal Ciel possa caderui in testa Giovedì ciolto in perle de no ruoto lo luna.



ah ah ah ah No! meridite n'accia questo enia frunto... ah ah ah, zu'







ma lasciatelo andar, nò l'inquietate en' aut a uotacò stò risonjateco?

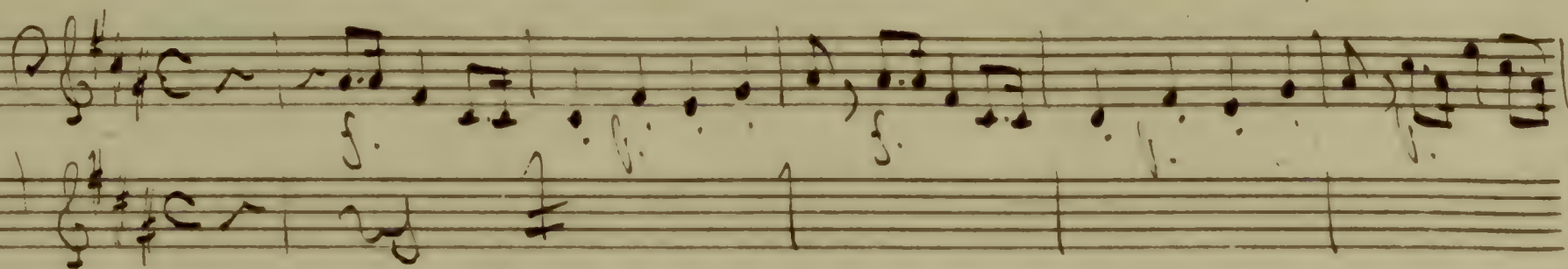
chello che bene a dire o mio... pò dice ca' uila m'alora... mai amò n'enne a Cancaro

nante che se uedesse pe stò rigo nò s'agio della Grecia muortompilo.

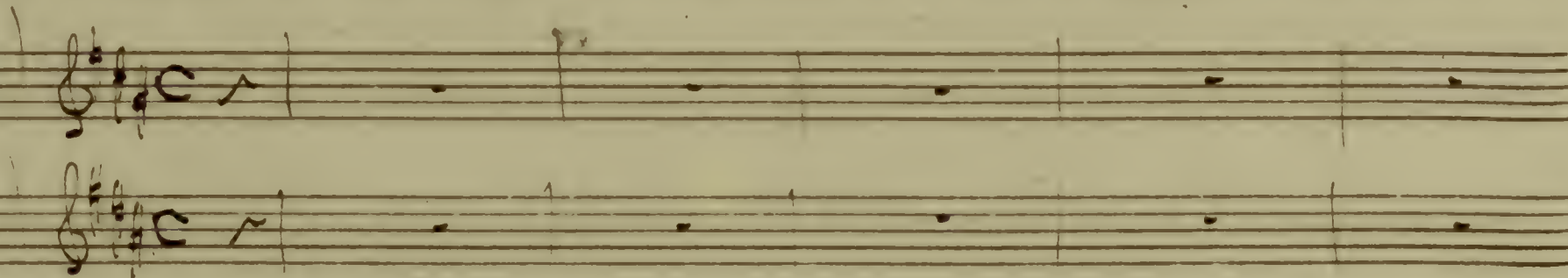
Segue Aria Ma'tro Antonio



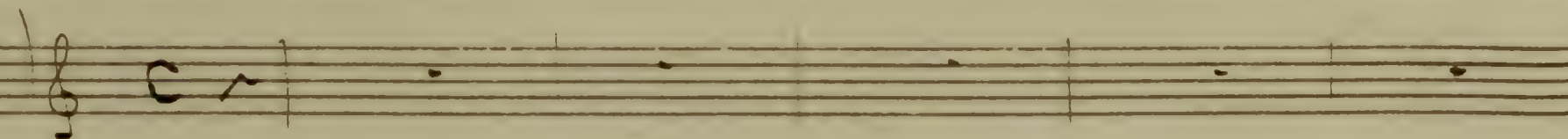
Violini



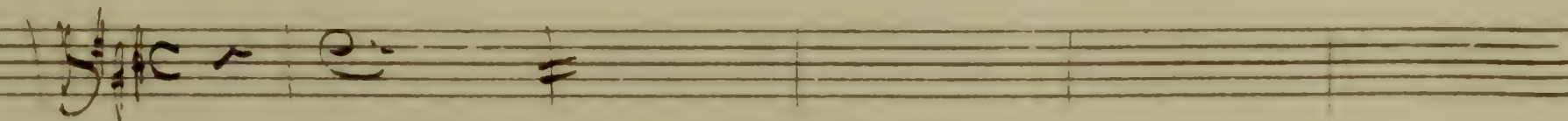
Oboè



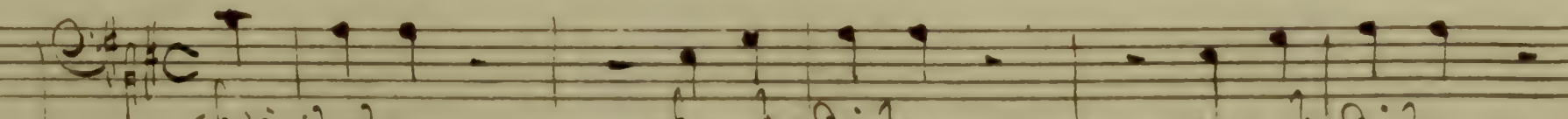
Trombe  
canonici



Viola



Antonio

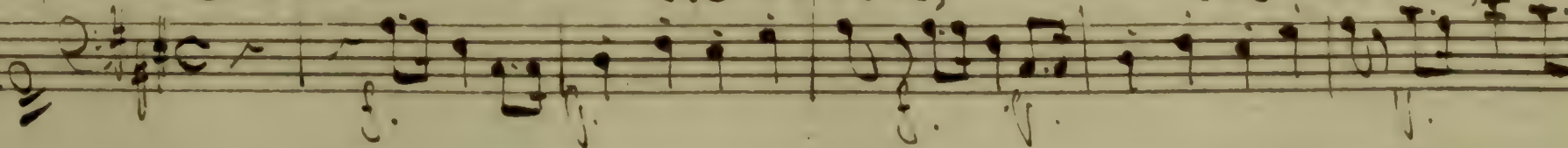


ch'è stato

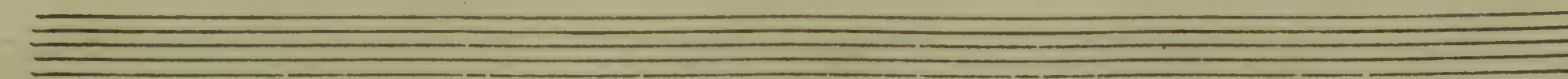
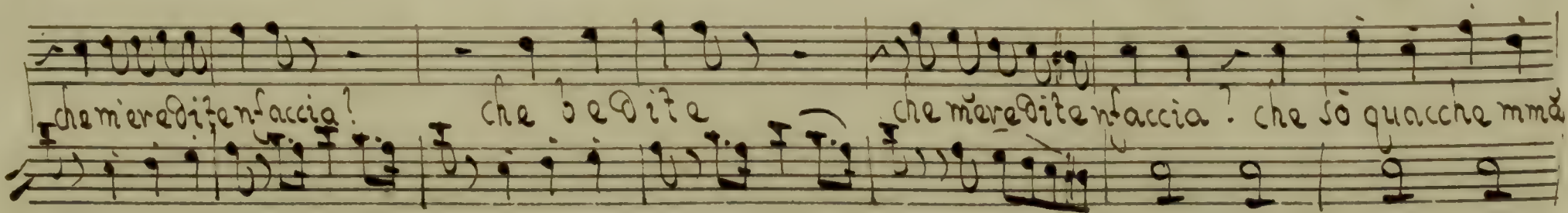
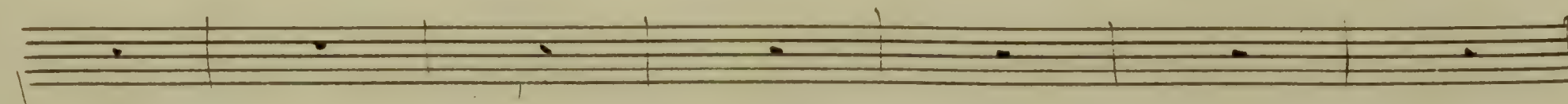
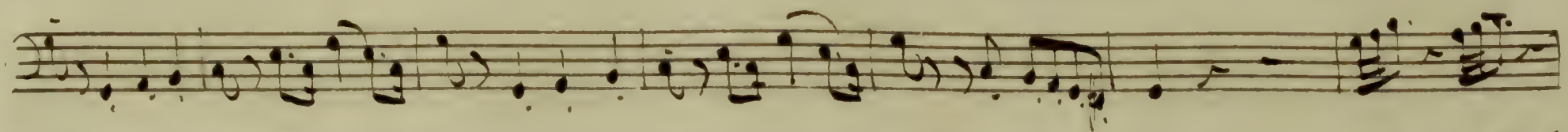
che badite,

che badite,

Moderato









Handwritten musical score for a string quartet, measures 1-6. The notation is on five-line staves. The first two staves contain complex, fast-moving passages with many beamed notes. The last four staves show a more gradual entry, with notes appearing in pairs and then individually across the measures.

Handwritten musical score with lyrics, measures 7-10. The lyrics are written below the notes. The notation includes a key signature change to one sharp (F#) in measure 8. The bottom staff has a final marking 'f. al.'.

muocciolo      fatto de Carta straccia!      fatto de Carta straccia! Mm allora sò fe-

f. al.



This image shows a page from an old handwritten musical manuscript. The paper is aged and slightly discolored. The score is written in dark ink and consists of several systems of staves. The first system has four staves, with the top two containing complex musical notation including many beamed notes and rests. The third staff of this system contains a series of quarter notes, and the fourth staff contains a series of half notes. A double bar line separates this system from the next. The second system also has four staves. The top staff contains a series of eighth notes. The second staff contains a series of quarter notes. The third staff contains a series of half notes. The fourth staff contains a series of whole notes. Below the second system, there is a line of text in Italian: "lo feco co tanto de scagliune co tanto de scagliune e apprie solo l'qua:". This text is written in a cursive hand and is positioned between the second and third systems of staves. The bottom of the page shows the beginning of a third system of staves, with the first staff containing a series of eighth notes.

lo feco co tanto de scagliune co tanto de scagliune e apprie solo l'qua:



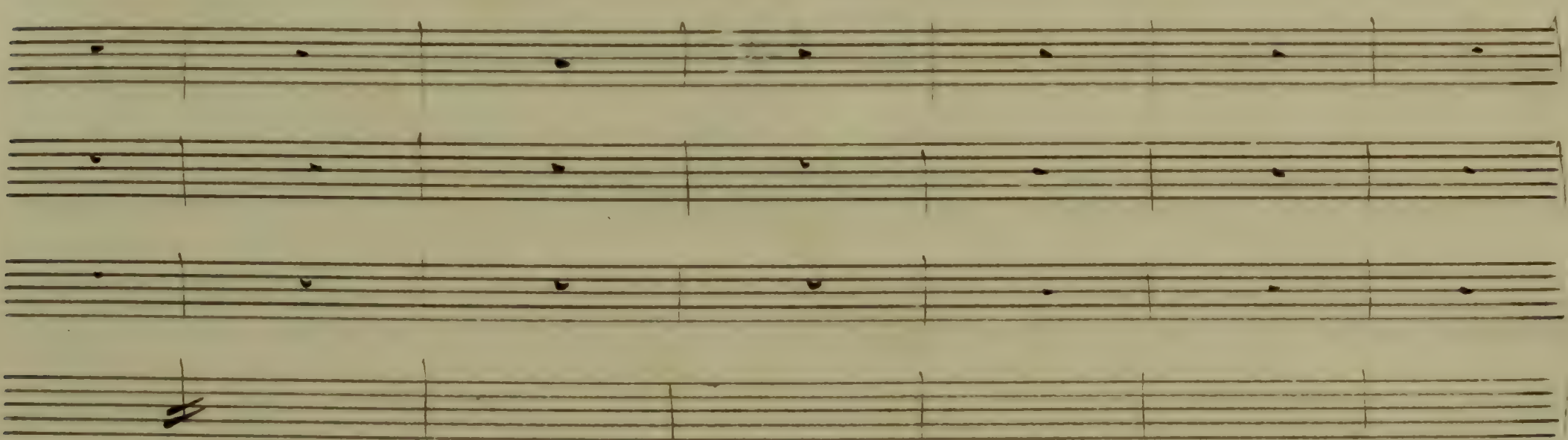
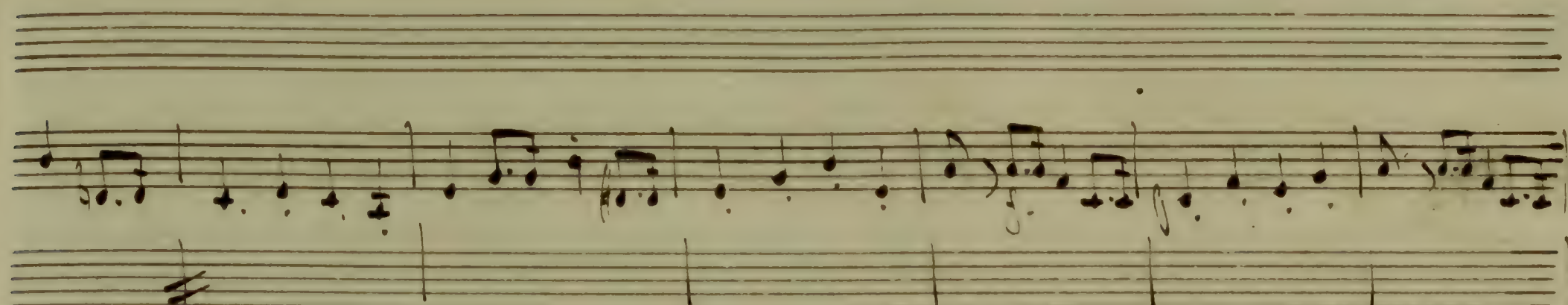
Handwritten musical score on ten staves. The notation includes various note values, rests, and bar lines. The first staff has a treble clef. The lyrics "gliune liqua gliune liqua gliune e apprie solo liqua gliune liqua gliune gliune porri li tricchi i tracche tricchi" are written below the sixth staff.



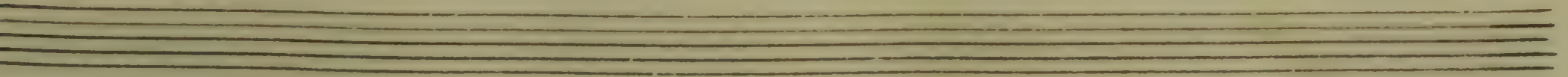
Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The lyrics are written below the staves.

Tracche trichitracche mma veneno appara ch'è stato che bedita

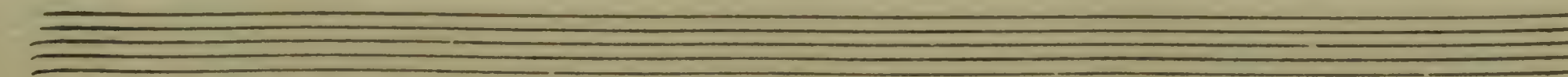
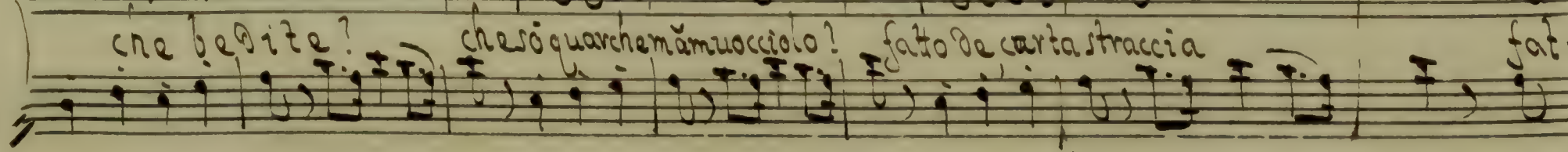
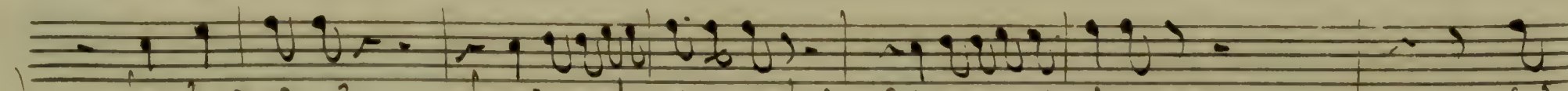
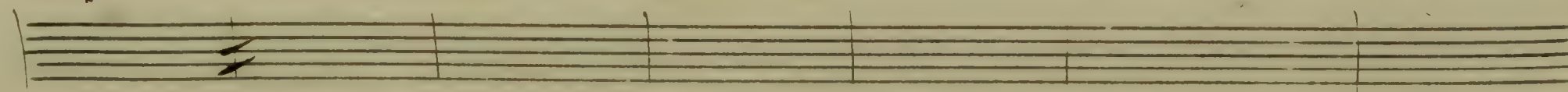
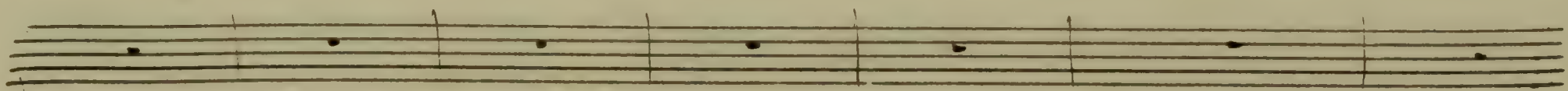
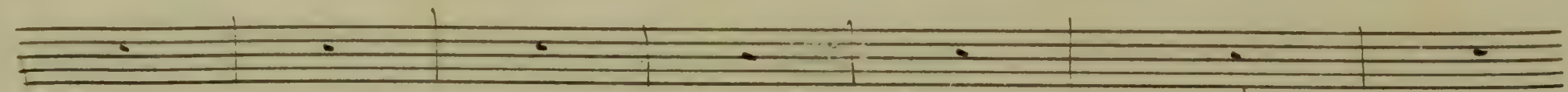
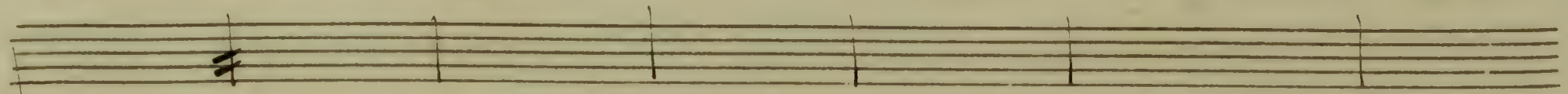
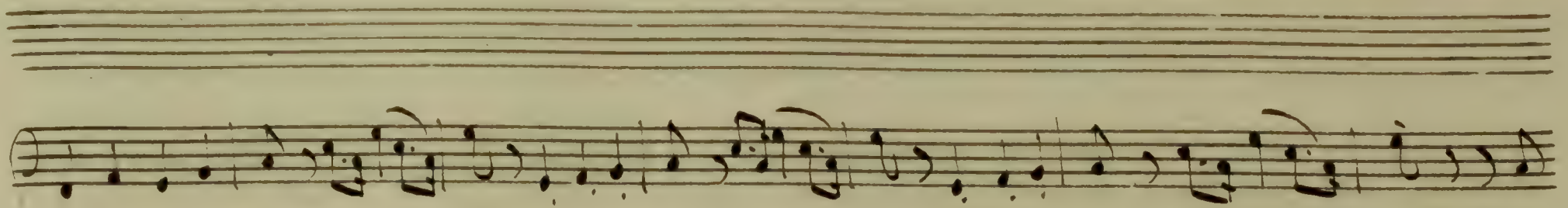




che mme redite nfaccia. che? .cn' è stato che bedite









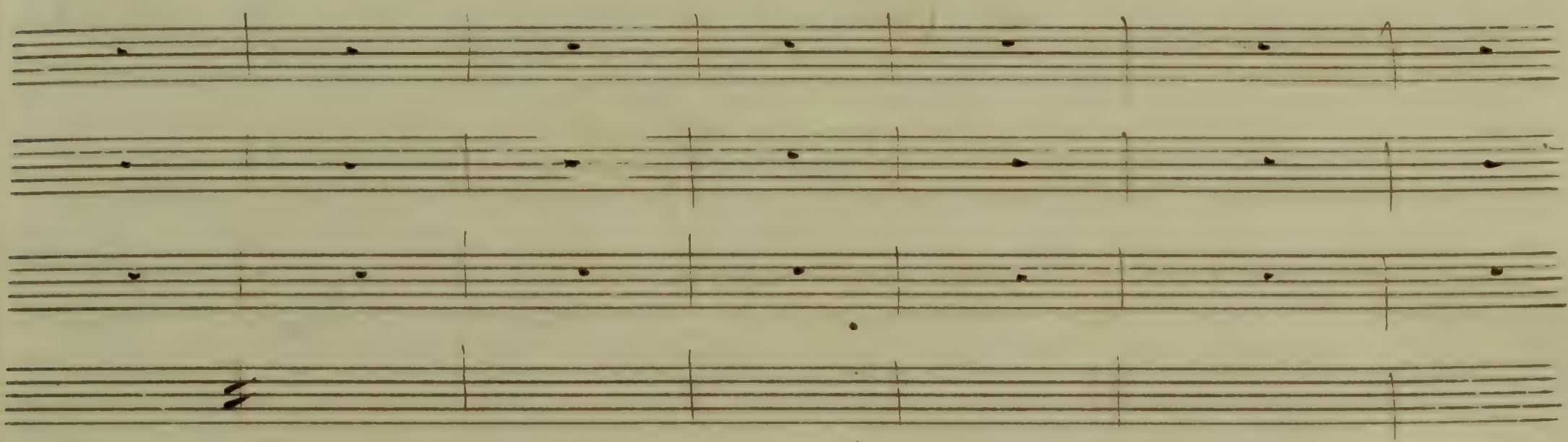
to de Carta straccia? vede ugheria che smorfia vi latentazione? podica ca Pra:



Handwritten musical score on aged paper, featuring ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings like *f* and *f. af.*. The bottom staff contains Italian lyrics.

tone te squarra na Cita te squarra na Cita. ch'è stato? che bedite che





che che che che che che che che be vite! che sò qualche mamuocciolo fatto de



carta straccia fatto de carta straccia? Mmalora sò felo feco cotanto de sca.



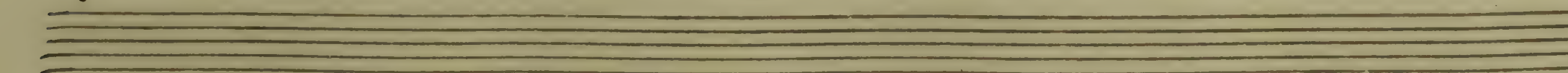
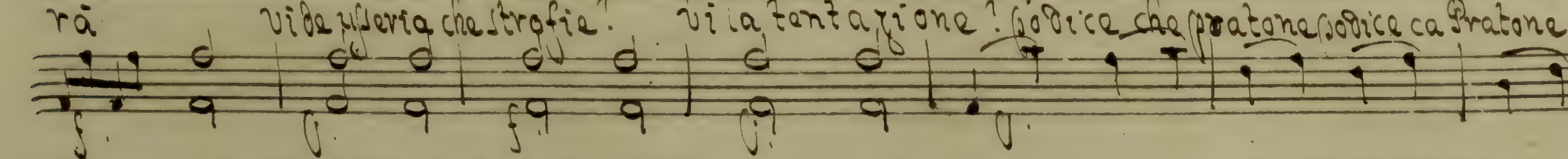
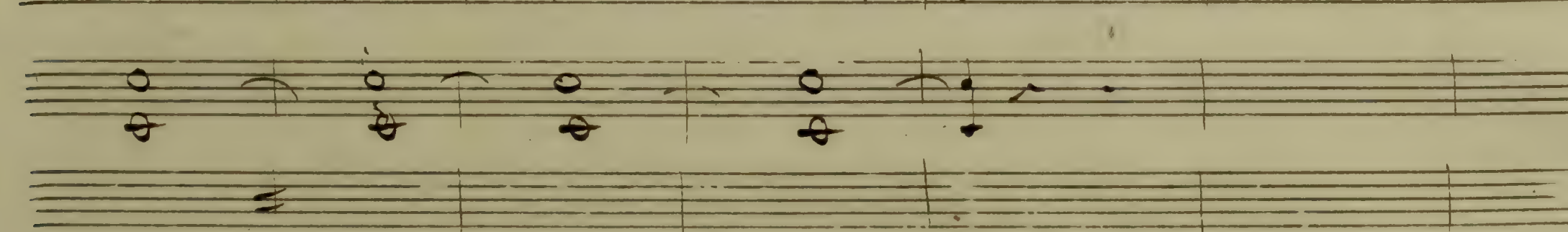
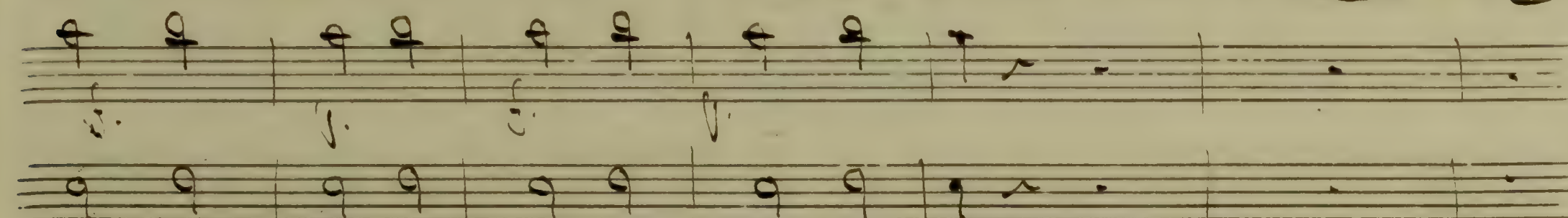
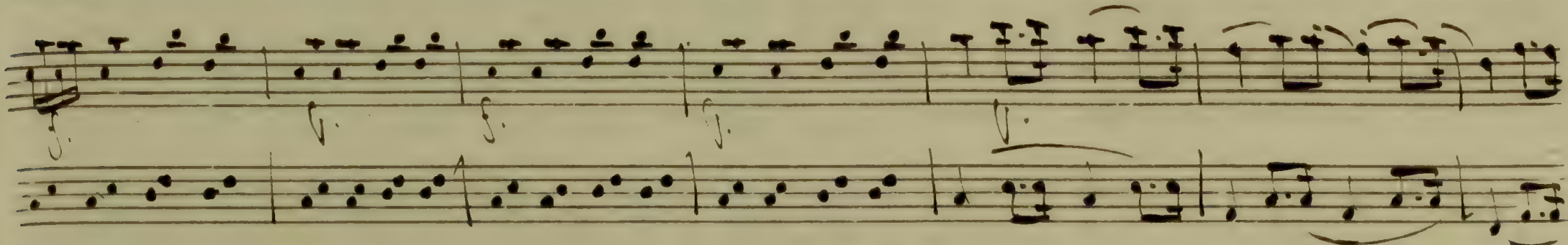
Handwritten musical score on ten staves. The notation includes various note values, rests, and dynamic markings. The lyrics "giune e appreso li quagliune li quagliune li quagliune" are written below the seventh staff.

giune e appreso li quagliune li quagliune li quagliune



gliune vori li tri cchi tracchettri cchi tracchettri cchi tracche m'e veneno a sparà a sparà a spa:





ra. vide psseria che strogie? vi la tentazione? po dice che pratore so dice ca pratore te



A handwritten musical score on six staves. The notation is in a historical style, featuring various note values, rests, and bar lines. The first staff begins with a clef and a key signature. The music is written in a single system across the six staves, with some staves containing more complex rhythmic patterns than others.

A handwritten musical score on two staves. The top staff contains a melody with a key signature of one flat and a common time signature. The bottom staff contains the lyrics in Italian, written in a cursive hand. The music is written in a single system across the two staves.

quarra na. cità Podice ca Bratrone podice ca Bratrone ne te squarra na Cita squarra na Citi te squarra na C:







Scena VIII.

Emilia, Lauretta, Spolito  
poi D. Zammaro

Ma può trouarsi uomo più sciocco? oh Dio per qual fi-

aura palpitare degg' io. tacete: mio marito fatevi avanti voi: noi qui da

parte serueremo ma perche uolete ingannarlo cogli? no tante smorfie signora

boccadella uerita che gia li grilli me li sento qua e uia: no siate tanto delicata.

Antippe spiritata or che ti voglio no ti trovo: ed io sento bollermi in gola,



*9pp.*  
figli l'orinale, e la figliola. ma qui dove Platone? So crate mor del mondo ti de-

*Q. Jam.* *9pp.* *Q. Jam.*  
desidera Ippolito salute. e tu chi sei un greco adorator del tuo gran nome un

*9pp.* *Q. Jam.*  
greco! il greco uoi nacqui in Atene greco d'Atene o mio signor Magnifico?

oh che fortuna... baciarmi... So per Atene mi farei scommare. uoi dunque mi sa-

*9pp.* *Q. Jam.*  
rete! il vostro eccel'sonome rimbomba in tutt'Atene Atene? ah dove



cooue tu sei adesso Antippe indemoniata che nò senti come rimbonba tene sciocca

sciocca ebene, signor Greco, uiddobbiamorender alcun servizio? *gpp.* altro non

chiedo dall'eccepo Socrate se nò che accetti in dono alcuna poca rarità della

*O. Jam.* Grecia, mio signore in primis ui presentoin questa scatola *gpp.*

*O. Jam.* due nottole di Attene imballamate. due nottole di Attene! mio si =



11  
gnore e come mai potrò leuarmi questa suprema obbligazione? Compa:

Q. Jam.

tite: sò bagatelle. bagatelle? io queste bestiole imbalsamate unte:

988.  
soro le chiamo due nottole di Atene? e che burliamo? queste due cara:

fine son ripiene dell'acque del re fiumi. la nella grecia rinomati tanto

Q. Jam:

il gran Meandro, il simoenta, e il Xanto. queste sò vostre mie? io mi su:



*Co. Lam.*  
bisso nella mia confusione. compatite: queste so bagatelle e voi chia:

mate bagatelle tre fiumi? questo è regalo, che può andar in mano di un Al:

*gag.* *Em.* *O. Prof.*  
sandro Imperator Romano. io crepo della risa: no posso più... fermati...

*Lau.* *Em.*  
dove andate ch'io manchi di rispetto al Padre mio voi lo sperate in vano. signor

*O Lam.*  
Padre... oh qui siete? sofosine Kantippe, se so... allegra... noi abbiamo



*U. 1. 2. 3.*  
soro approposito sopra i sei u. on gli orinali pjeni? che mi domandi porco-

*Ad. 1. 2. 3.*  
Dam.

Signor si: tu mi devi buttare in testa il orinale. basta poi parleremo.

*em:*  
scu'i, Signor Greco... che Greco dite voi? tal ei si finge per auermi co a

voi co questo inganno: confesso, che ci amiamo per quanto amar si può mal'amor

*67.*  
mio giammaino giunge ad usurpar quei dritti che nel cuor di una figlia tutti del Padre



son della mia mano disponete uai adunque. il vostro impero, qualunque

sia risulterò. so figlia, e al mio dover costante nel cuor saprò sacrificar la-

*ggr.* *Lau.* *O. Ad.* *O. Tam. b.*  
mante. Virtù crudele? spigoli sta mata la rabbia mi divora. Signor

Greco falsario questi sono i suoi frumi ei pipistrelli. se ne torni in tene. gli

*ggr.* *O. Tam.*  
auguro il buon viaggio e sia bene. ah che mi sento so' o gar del pianto, oh gran



mondo briccone vuoi che u socrate ancor tenga il campione.

Segue Aria Spopolito



Handwritten musical score for a symphony orchestra, featuring staves for Violini, Oboe, Trombe, Viola, Fagolito, and Corno. The notation includes notes, rests, and dynamic markings such as *cresc. f.* and *no.*

The score is written on seven staves, each with a handwritten instrument name to its left. The notation is in a 19th-century style, with treble and bass clefs, key signatures of one flat (B-flat), and a 3/8 time signature. The music consists of various note values, rests, and dynamic markings. The first staff is for Violini, the second for Oboe, the third for Trombe, the fourth for Viola, the fifth for Fagolito, and the sixth for Corno. The seventh staff is empty. The notation includes notes, rests, and dynamic markings such as *cresc. f.* and *no.*



Handwritten musical score on ten staves. The notation includes various note values, rests, and dynamic markings. The lyrics "Lagime mie di affanno" and "solpi - vi del - mio" are written below the staves. The word "Soli" is written above the fourth staff. The manuscript is on aged, slightly stained paper.

Lagime mie di affanno

solpi - vi del - mio



Handwritten musical score on aged paper, featuring ten staves. The notation includes various musical symbols such as notes, rests, and clefs. The bottom staff contains the lyrics:

Cor al 19 - Odmio tiranno      Spiegare solpiti      Spieg.



Alto con piccolo moto

Sotto voce

- teil mio dolor sospiri... spiegate

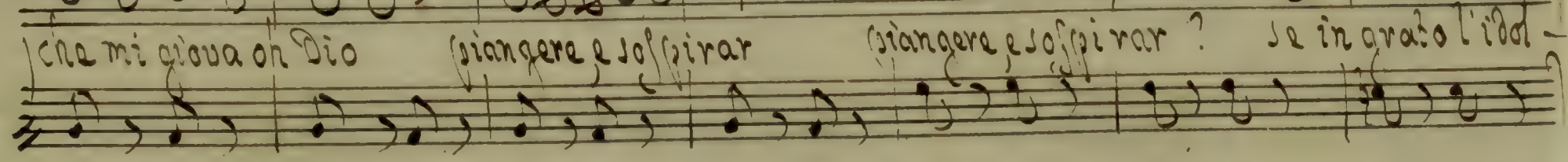
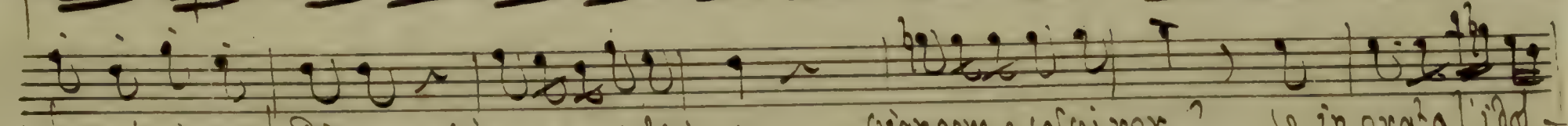
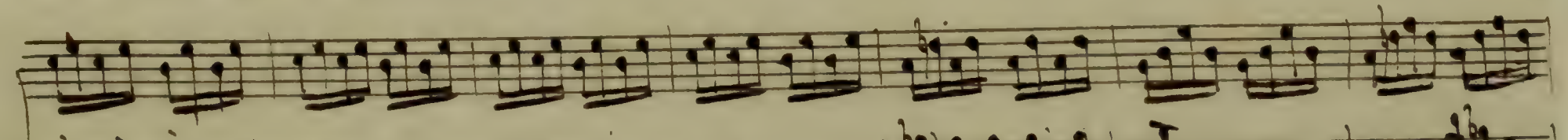
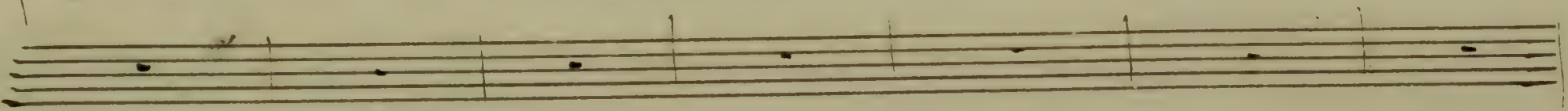
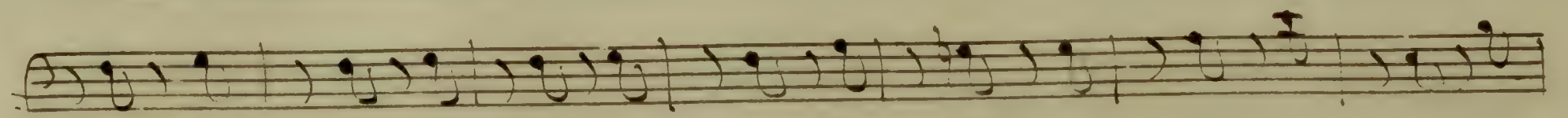
Spiega -

- teil mio dolor

ma

Allo con piccolo moto





che mi giova oh Dio piangere e sospirar piangere e sospirar? se in grato l'idol



Handwritten musical score on page 12, measures 1-4. The first staff contains a melody with a repeat sign. The second staff has a complex rhythmic accompaniment with many beamed sixteenth notes. The third and fourth staves are mostly empty, with some notes appearing in measure 4.

Handwritten musical score on page 12, measures 5-6. The fifth staff continues the complex rhythmic accompaniment. The sixth staff contains a melody with a repeat sign.

Handwritten musical score on page 12, measures 7-8. The seventh staff contains a melody with a repeat sign. The eighth staff contains a melody with a repeat sign.

mio non cura il mio penar Non Curai il mio penar?

con l'arco

Ma



che mi gio - va on Dio

senz' arco

col arco

piangere e so - spirar se in

senz' arco



grato l'idol mio Non curai il mio penar se ingrato l'idol mi - o non curai il mio penar se in

col' arco



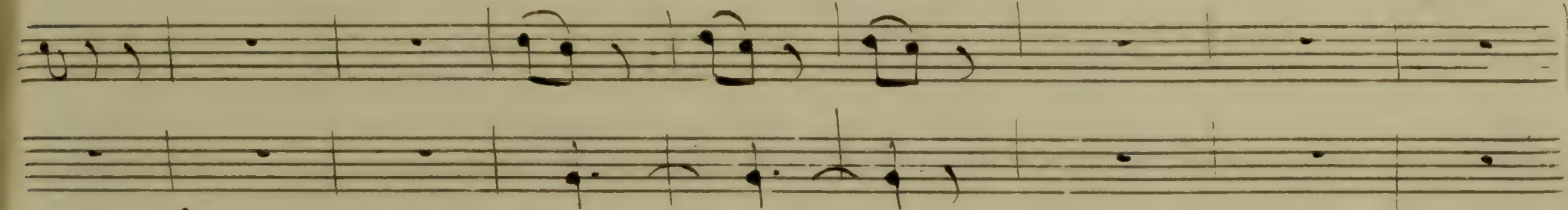
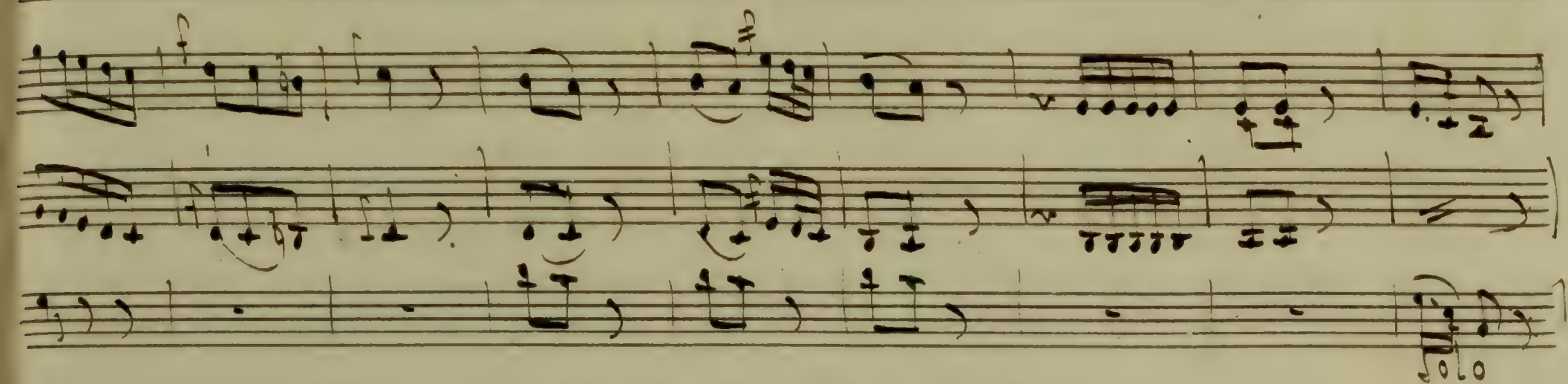
Primo tempo

grato l'gdo mi - o non cura il mio penar?      Lacrime mie oi affanno      So

Primo tempo

+ 120 + a





spi-ri del-mio cor all' o-dol mio livanò      spiegate solpi-ri      spie:



Handwritten musical score on page 23. The page contains several staves of music. The first staff has a treble clef and a key signature of one sharp (F#). The music consists of various note values, including eighth and sixteenth notes, and rests. There are also some markings that look like 'v' or 'w' below the notes. The second staff continues the melody. The third and fourth staves have a different clef, possibly a bass clef, and contain more notes and rests. The fifth staff has a treble clef and a key signature of one sharp. The sixth staff has a treble clef and a key signature of one sharp. The seventh staff has a treble clef and a key signature of one sharp. The eighth staff has a treble clef and a key signature of one sharp. The ninth staff has a treble clef and a key signature of one sharp. The tenth staff has a treble clef and a key signature of one sharp. The eleventh staff has a treble clef and a key signature of one sharp. The twelfth staff has a treble clef and a key signature of one sharp. The thirteenth staff has a treble clef and a key signature of one sharp. The fourteenth staff has a treble clef and a key signature of one sharp. The fifteenth staff has a treble clef and a key signature of one sharp. The sixteenth staff has a treble clef and a key signature of one sharp. The seventeenth staff has a treble clef and a key signature of one sharp. The eighteenth staff has a treble clef and a key signature of one sharp. The nineteenth staff has a treble clef and a key signature of one sharp. The twentieth staff has a treble clef and a key signature of one sharp. The lyrics are written below the staves: "ga - - - - - te il mio cor sospiri spiegate spiega - - - - -".



ga - - - - - tei mio dolor sospiri spiegate.... spiega

110

25

+

27



Recuo

All.<sup>o</sup> Presto

te il mio dolor ah ah se crudele in seno Non ha pietà per

Recuo

All.<sup>o</sup> presto

28

29



me non ha pietà per me un fulmine un veleno ditemi alme dove



Handwritten musical score on aged paper, featuring multiple staves with notes, rests, and lyrics. The tempo marking "Pmo tempo" appears twice.

*Pmo tempo*

Di temia mendoie dou' e dou' e so sospiri spiegate

*Pmo tempo*



All.<sup>o</sup> Presto

Handwritten musical score for piano and voice. The score consists of eight staves. The first four staves are for the piano accompaniment, and the last two are for the vocal line. The tempo is marked 'All.<sup>o</sup> Presto'. The music is in common time (C). The piano part features a complex, rhythmic melody in the right hand and a simpler, more harmonic line in the left hand. The vocal line enters in the fifth staff with a melodic phrase.

ga - - - - - teil mio dolor ah se crudele in seno Non cura il mio penar un-

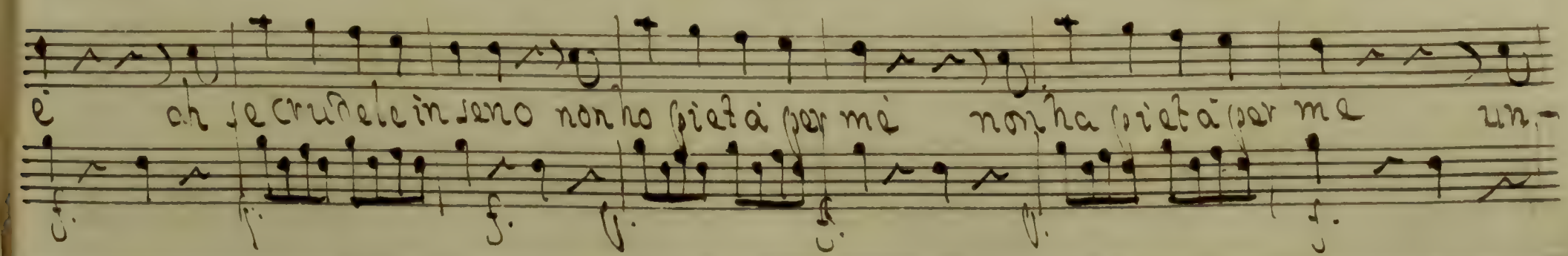
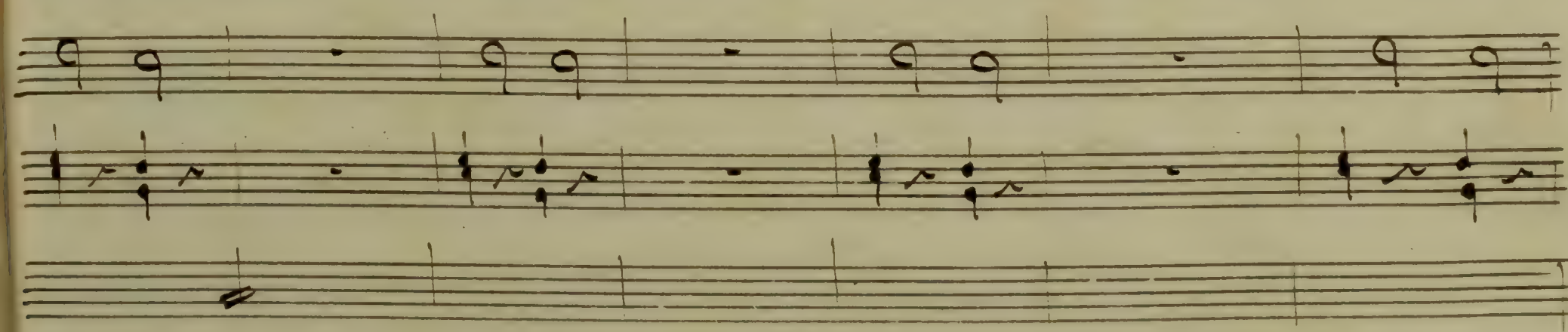
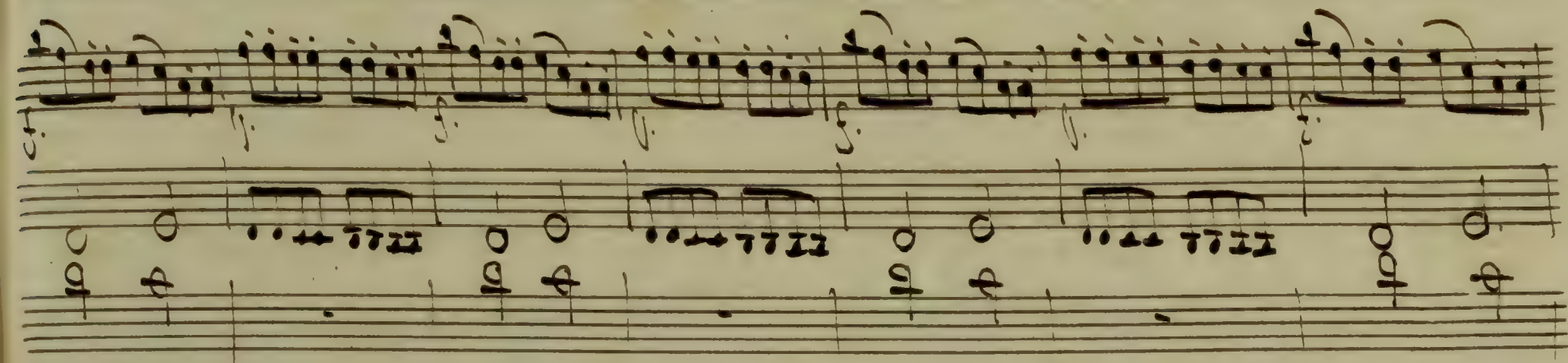
All.<sup>o</sup> Presto



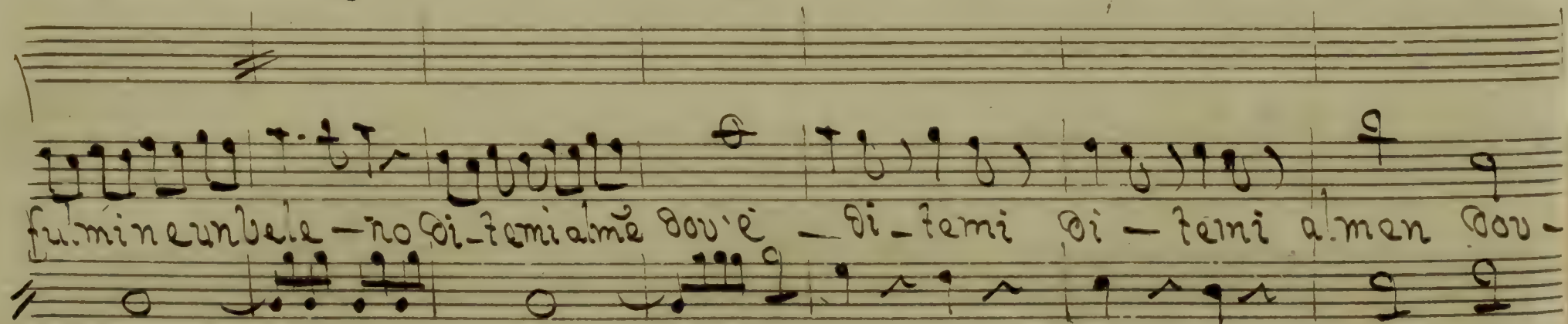
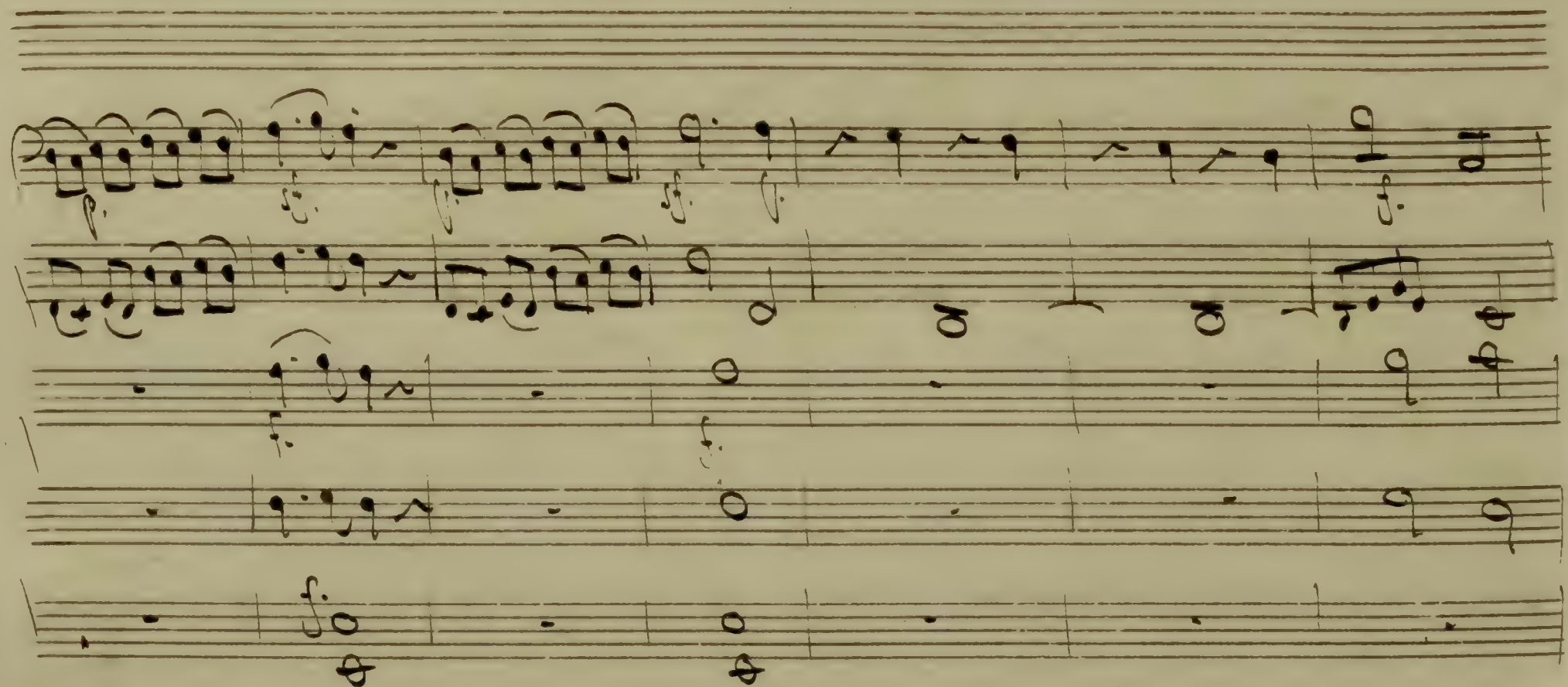
Handwritten musical score on aged paper, featuring ten staves. The notation includes various note values, rests, and bar lines. The bottom staff contains lyrics in Romanian.

fulmineu' vele - no Di - tem i a men dou' e — Di - tem i Di - tem i a - men dou' -











Handwritten musical score on aged paper, featuring ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings like "f. sf." and "f.". The bottom staff contains lyrics in a non-Latin script.

ē — ōi — ſemi — ōi — ſemi a men ōou ē al — men ōou ē — al —



Handwritten musical score on aged paper, featuring ten staves. The notation includes various musical symbols such as notes, rests, and clefs. The lyrics "mon dou e almen dou e" are written on the seventh staff. The manuscript includes dynamic markings like "f. sf." and "f. sf.".



au:

Via c' demonio in petto nō voglio abbandonarlo il poveretto.

**Scena IX:** *D. Rog.* *D. Tar.* *D. Rog.*  
Gammaro e *D. Rog.* Nō so doue mi sia... fermati moglie. Deggio parlarti

*D. Tam.*  
lettero dolcezza forse e chi sa, lo uincerò. che vuoi? siedì, ed ascolta,

*D. Rog.*  
come colla Bavaria nō pensato rendermi u' Cittadino, bene merito. Socrate è stato

Sempre u' uomo degno, ed io, sciocca briccona, a torto tante uolte l'ho bastonato:



*O. Jam.*  
mà da ora avanti sarai cò lui uoglio. e questo appunto moglie mia nò uoglio

sin'alui ti cierebbe la mia uirtù senza la tua molestia battonami cuor mio, come una

*O. Rd.*  
bestia nò, maritamo mio, questo nò sarà mai: anzi tu devi qualora io

*O. Jam.*  
manco, e come un mio padrone sigliarmi col bastone. eh caro mio teloro, co=

i mi aueſſe ſocrite laciato qualche ſempio di queſti, che a queſt'ora ti auei già rotto u'anca, ma



*U. Sol.*  
che ci fai ben mio l'elem si o manca si maledetto toccami uedi quello che puoi

*U. Lam.*  
fare che ti focella festa caminare. or ritornando al quatemul per obligarmi in

*U. Sol.*  
tutto la mia Patria, in douina Xantippe, che ho pensato di fare. e che so

*U. La.* *U. Sol.* *U. La.*  
io. ma pure? oh Dio! finisci di dammi corda di senti, e stupisci

*U. Sol.*  
uogli o piglier mi u'altra moglie... prima pigliati posia il diavolo briccone dunque tu



*V. Ja*  
tem po ebbe due mogli      nò cara mia t'inganni. socrate primo in u'ello

tem po ebbe due mogli e duena uoglio an'io. quella da qui, et tu da qua.

*O. R. d.*  
io nò sò piu che farmi con questo m'atto. battonate inciuvie nò la

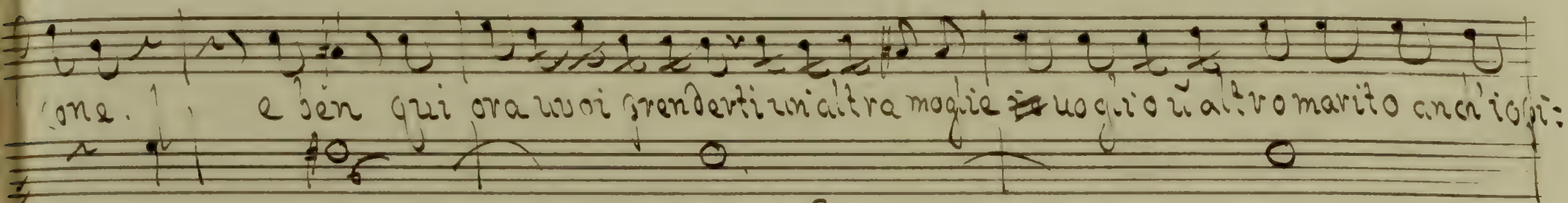
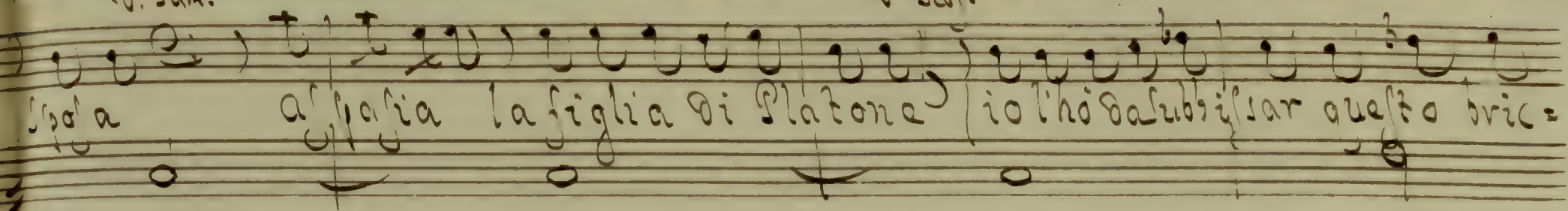
scuotono più. tocchiamo via la strada ancora della gelosia. forse chi

*O. Jam.*      *O. R. d.*  
sà tu dunque se risoluto ora?      risolutissimo. e chi sarà la nuova

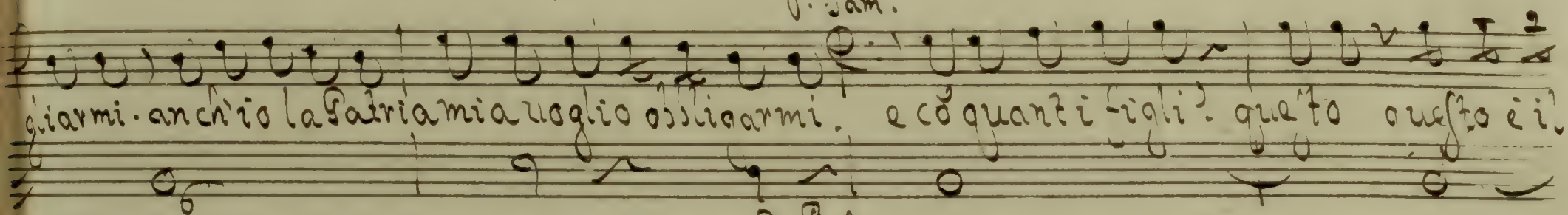


8. Tam.

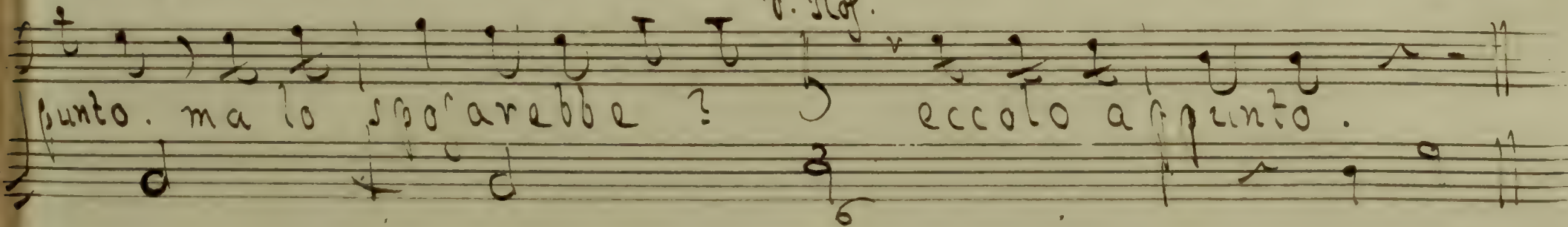
8. Mar.



8. Tam.



8. Mar.



Segue Scena X. - C. Galito e Di.



U-16.  
on bella? il signor Greco belli due pipitrelli imbalsamati? questisara lo po'o

gag.  
mio. Ippolito dammi la mano. come? che significa questo? lo sa.

ppai: secondami per ora. e ben signor filosofo no' dite nulla? barba vi?

piaccia questo mio matrimonio. Due mariti voglio ancora io in un istesso

tempo questo da qui e tu da qua e goda ancor io



Q. Lam.

Q. Roc.

sa? antemente moglie t'inganni: no mi importa niente

be=

staccia maladetta no lo tocca nementa gelosia? questa scena io no so,

Q. Roc.

ne cosa sia.

e mi potrai uedere al passeggio, ed al festino ed al te=

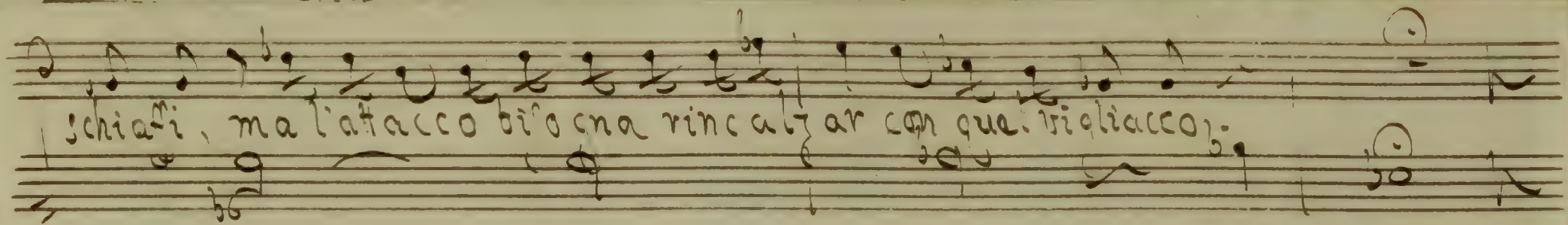
Q. Lam.

atro, co' disposto a fianco? e perche no mio bene? allai in oggi si,

Q. Roc.

uaggonno - orniti di pazienza sacratica i mariti. io gli darei de





schiafi, ma l'attacco b'è cna rincalz ar con quel tripliaco.

Segue Aria D. Rosa



Violini

Handwritten musical score for Violini. The notation is in treble clef with a key signature of two flats (B-flat and E-flat). The music consists of two staves. The upper staff features a melodic line with eighth and sixteenth notes, while the lower staff provides a rhythmic accompaniment with eighth notes and rests.

Oboe

Handwritten musical score for Oboe. The notation is in treble clef with a key signature of two flats. The music consists of two staves. The upper staff shows a melodic line with eighth notes and rests, and the lower staff provides a rhythmic accompaniment with eighth notes and rests.

Corni in E-flat

Handwritten musical score for Corni in E-flat. The notation is in treble clef with a key signature of two flats. The music consists of two staves. The upper staff shows a melodic line with eighth notes and rests, and the lower staff provides a rhythmic accompaniment with eighth notes and rests.

Viola

Handwritten musical score for Viola. The notation is in treble clef with a key signature of two flats. The music consists of two staves. The upper staff shows a melodic line with eighth notes and rests, and the lower staff provides a rhythmic accompaniment with eighth notes and rests.

O. Roca

Handwritten musical score for O. Roca. The notation is in treble clef with a key signature of two flats. The music consists of two staves. The upper staff shows a melodic line with eighth notes and rests, and the lower staff provides a rhythmic accompaniment with eighth notes and rests.

Andante

Handwritten musical score for Andante. The notation is in treble clef with a key signature of two flats. The music consists of two staves. The upper staff shows a melodic line with eighth notes and rests, and the lower staff provides a rhythmic accompaniment with eighth notes and rests.



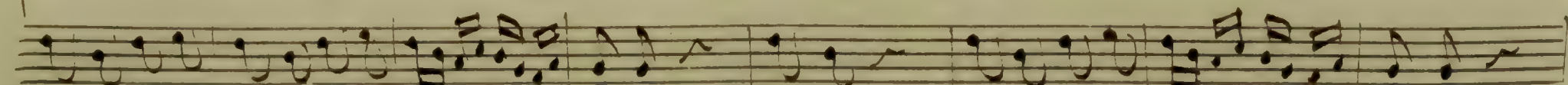
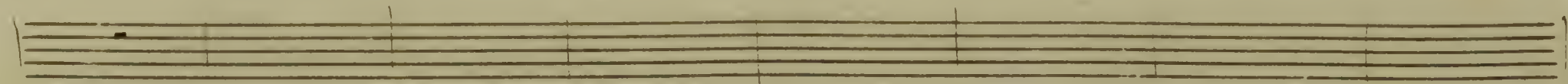
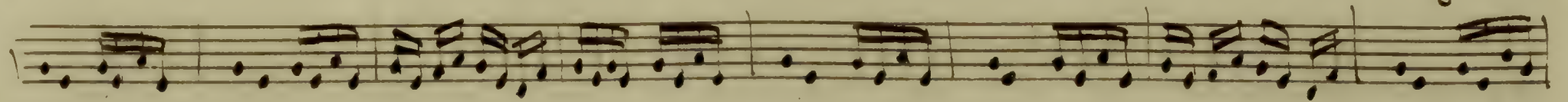
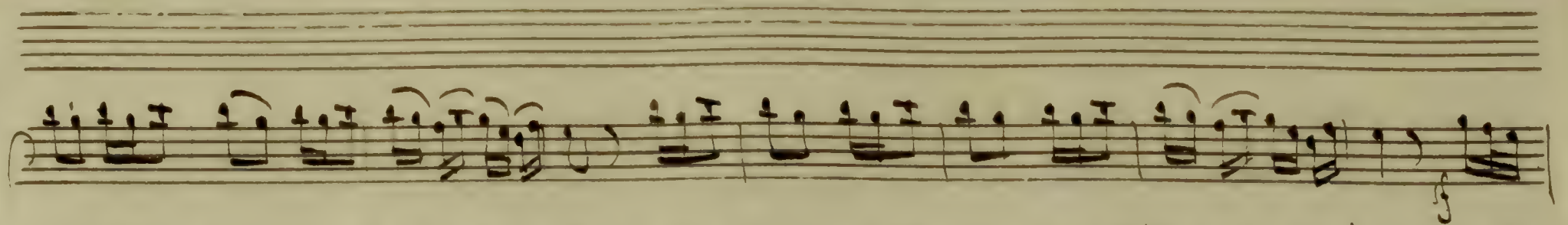
Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and clefs. The word "Sciolto" is written in the second staff. The manuscript is aged and shows signs of wear.

Sciolto

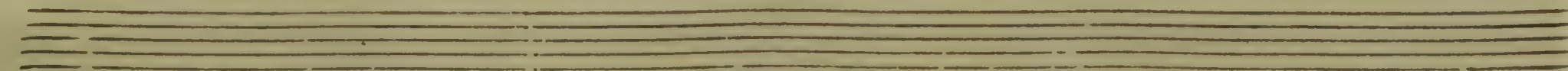


A handwritten musical score on ten staves. The notation is in dark ink on aged, slightly yellowed paper. The first staff contains a complex melodic line with many beamed sixteenth and thirty-second notes. The second staff continues this melody. The third and fourth staves appear to be rests or contain very faint, sparse notation. The fifth staff begins a new melodic line with a different rhythmic pattern. The sixth staff continues this. The seventh staff has some notation, including a few notes and rests. The eighth staff contains the word 'Sempre in' written in a cursive hand. The ninth staff continues with a melodic line. The tenth staff is mostly empty, with some faint lines visible at the bottom of the page.

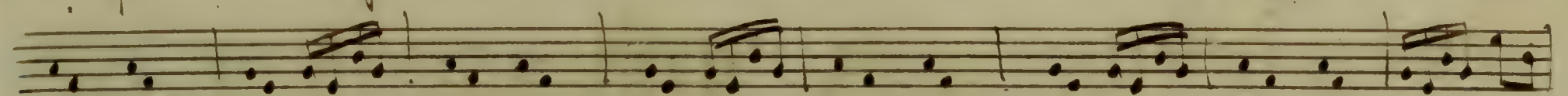
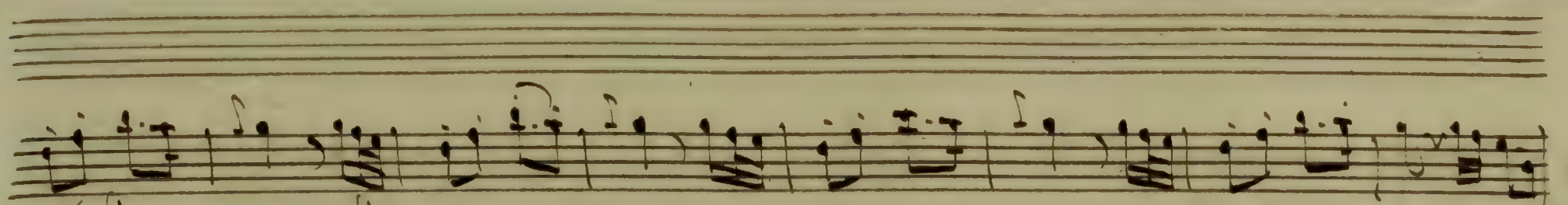




fa sta se pre in gioco noi staremo i dole amato sempre sempre noi staremo i dole amato

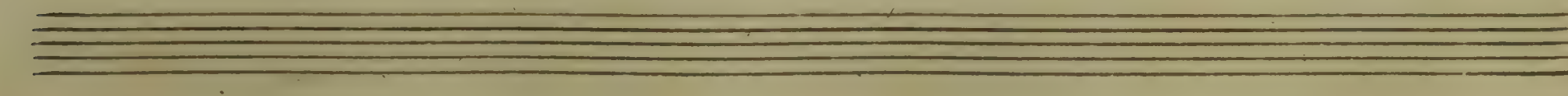
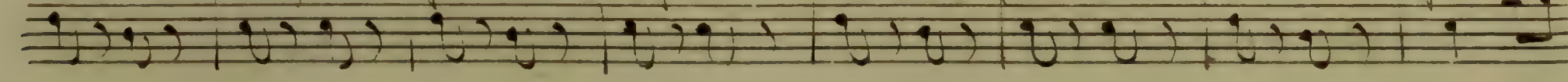




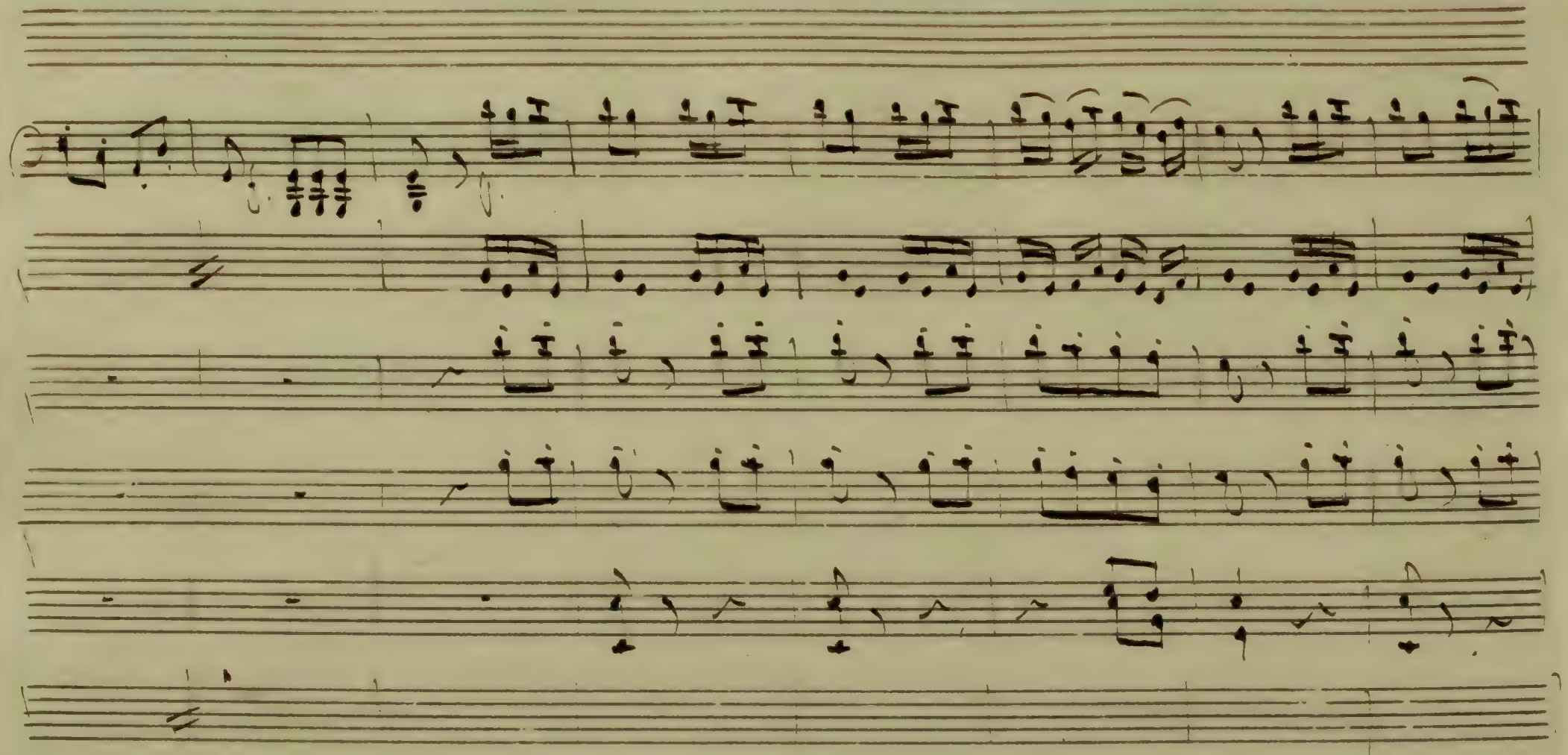


Sotto voce a ggr.

(or che parlo vedi un poco mio marito Cosa fa? vedi vedi vedi un poco mio Ma-







rito col. fa.

Sempre in festa sempre in gioco noi staremo o dolo o amato sempre



A handwritten musical score on six staves. The notation includes various note values, rests, and bar lines. The first staff begins with a treble clef and a key signature of one sharp (F#). The music is written in a cursive, historical style. The first four staves contain a complex melodic and harmonic passage, while the fifth and sixth staves appear to be a continuation or a separate part of the same piece.

A handwritten musical score on two staves, featuring Italian lyrics. The first staff contains the lyrics: "sempre noi staremo i dolo amato....". The second staff contains the lyrics: "(Non fa nulla i non fa nulla non fa". The notation is handwritten and includes various note values and rests. The lyrics are written in a cursive, historical style.



A handwritten musical score on six staves. The notation includes various musical symbols such as notes, rests, and bar lines. The first staff begins with a treble clef and a key signature of one flat. The music is written in a cursive, handwritten style.

Ad Tam:

A handwritten musical score on two staves. The first staff contains the lyrics "Nulla? Vieni qua. Tu sei Uomo o sei Cavallo parla di rispondiame parla". The second staff contains the corresponding musical notation. The lyrics are written in a cursive, handwritten style.



Di, rispondi ame. le finanze non son buona, coll'ingiuria non si arriva



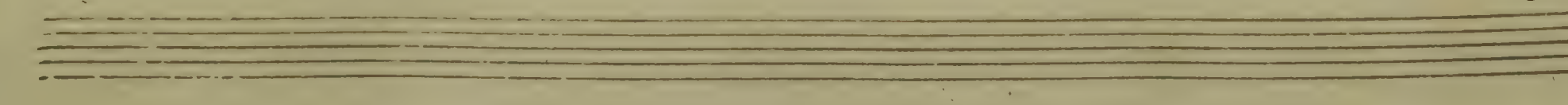
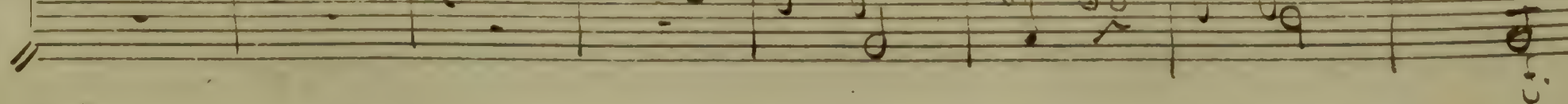
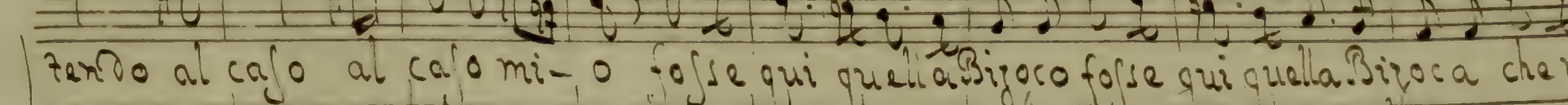
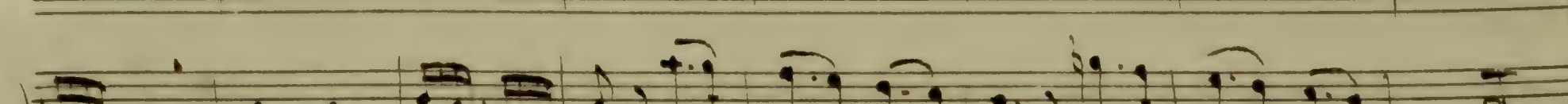
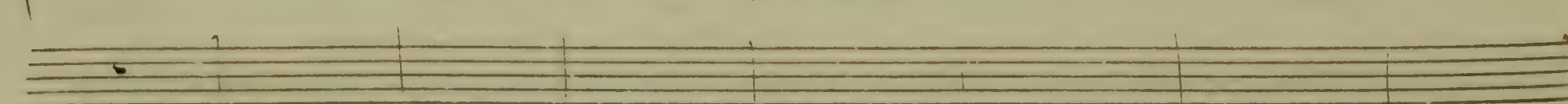
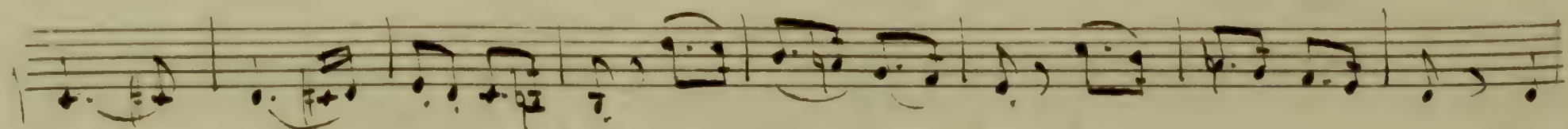
Non si arriva col bastone  
questa tua è malattia, è malia che col' è che col'



*g. sciol.*

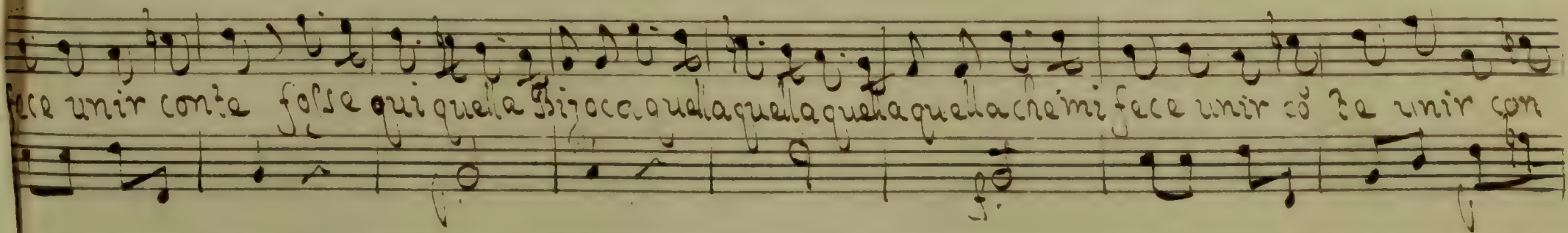
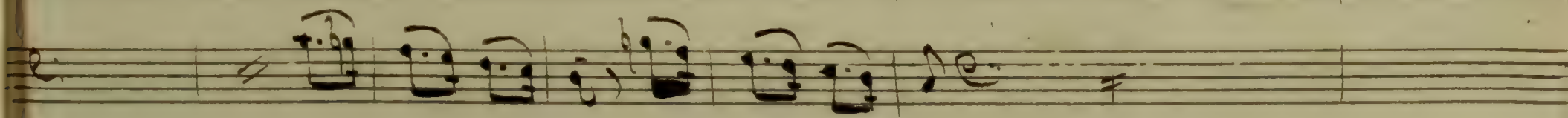
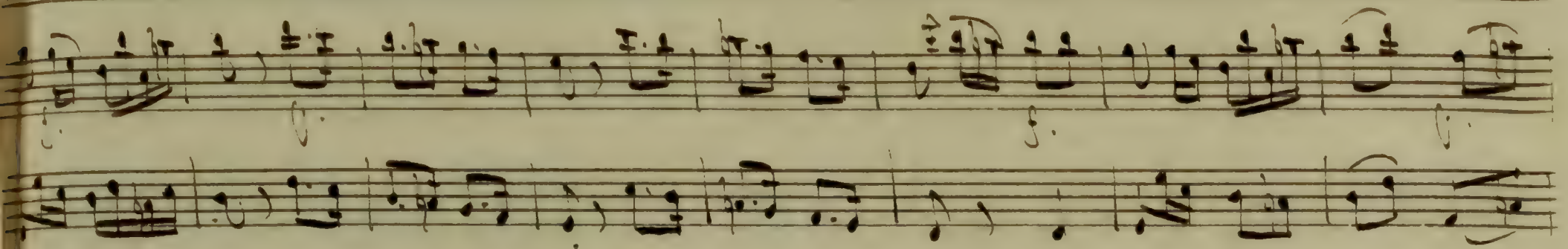
e che co'se      an che il bianto il pianto ni soffo - ca      riflet -



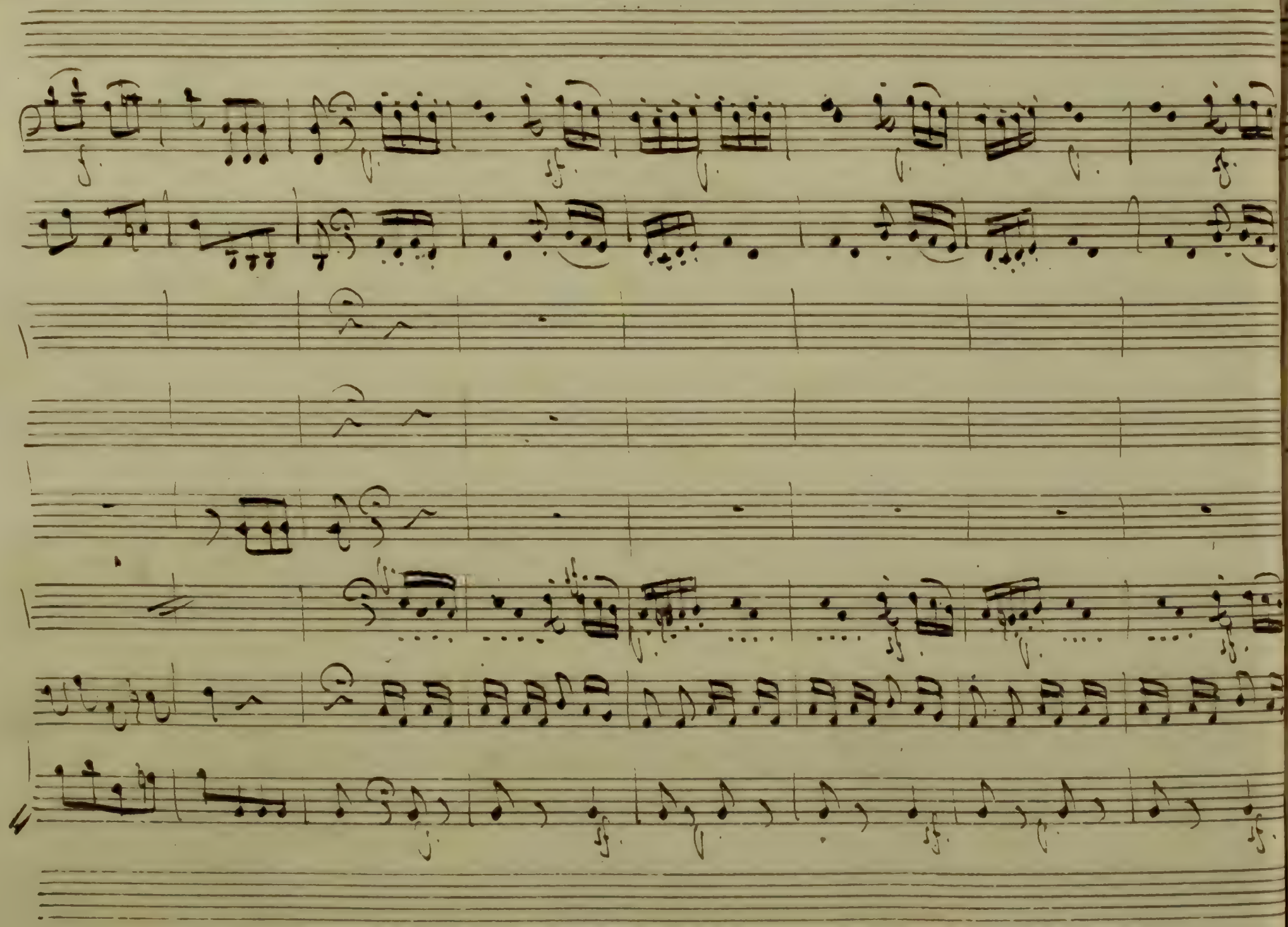


rendo al caso al caso mi- o fosse qui quella Birroca fosse qui quella Birroca che mi

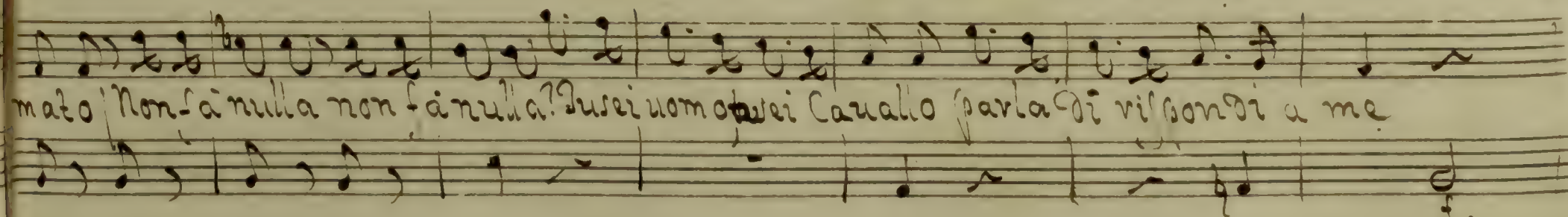
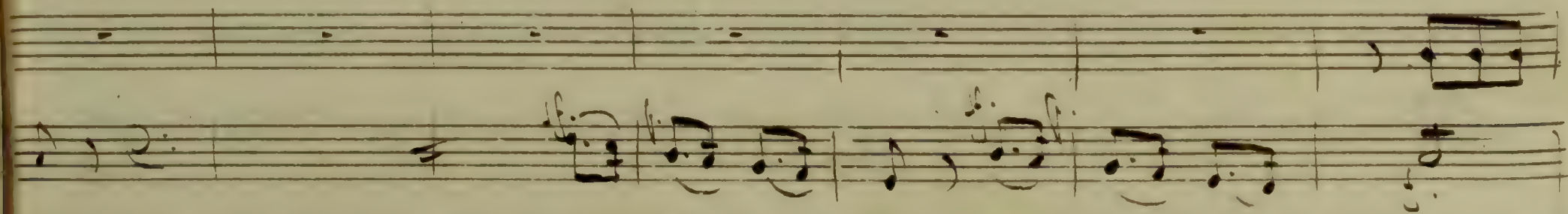
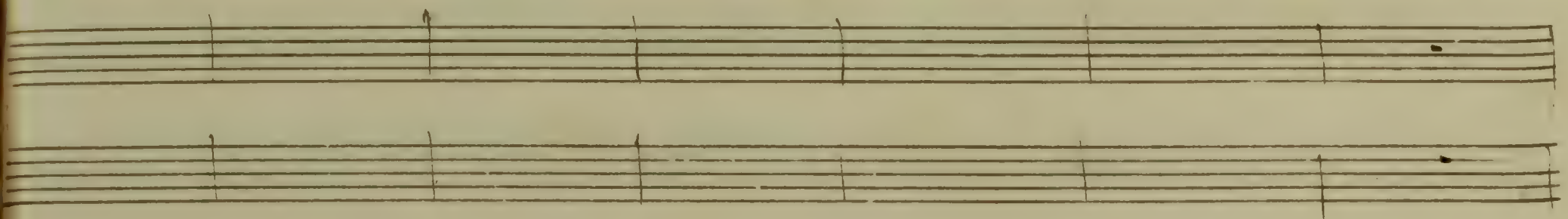
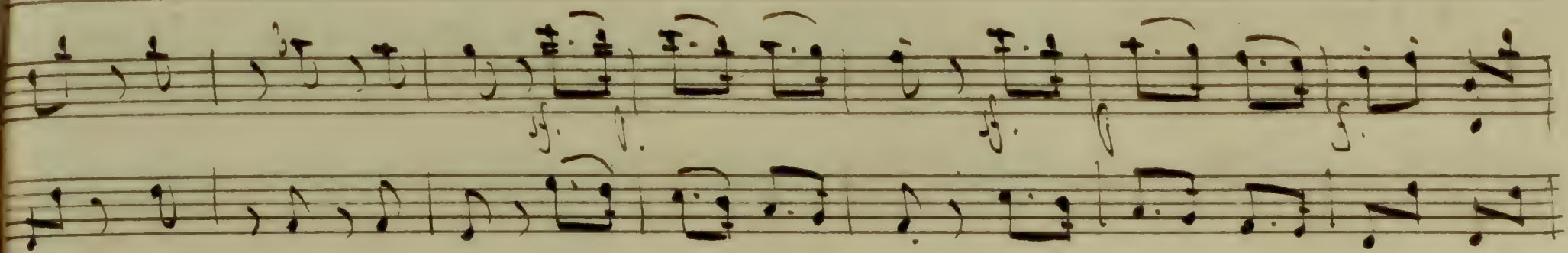








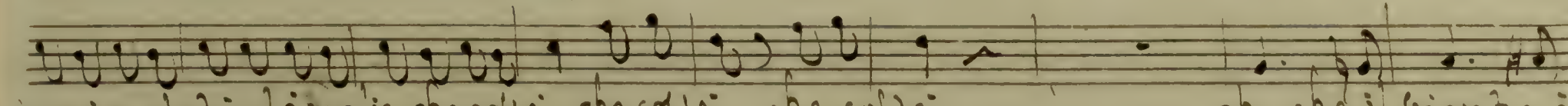
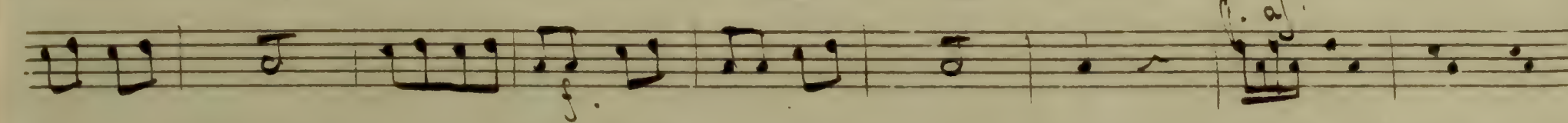
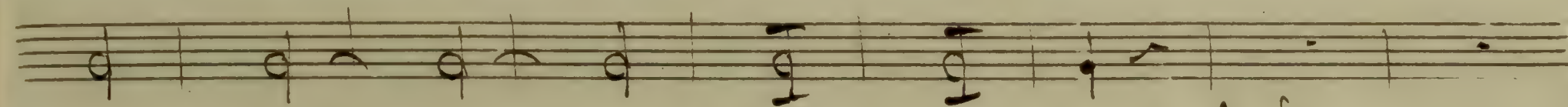
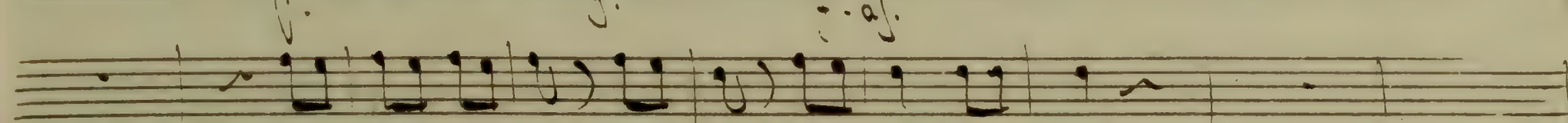
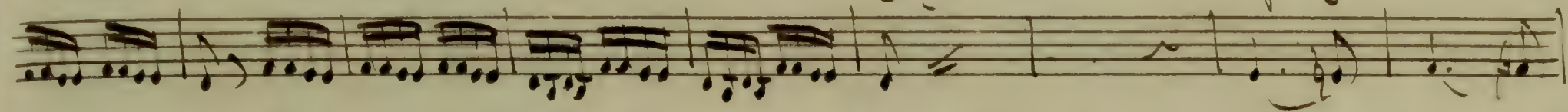




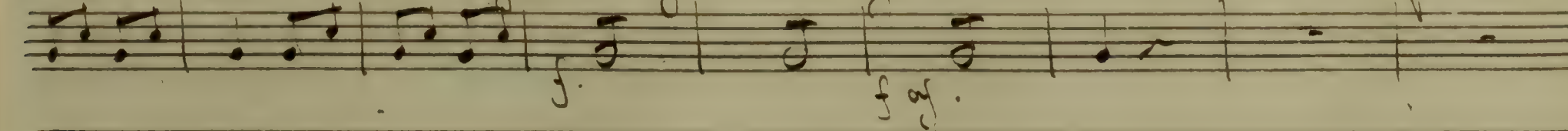


Handwritten musical score on aged paper, featuring ten staves. The notation is in a historical style, likely 17th or 18th century. The first six staves contain instrumental notation, possibly for a lute or similar stringed instrument, with complex rhythmic patterns and many beamed notes. The seventh staff contains a vocal line with the following Italian lyrics: *le finezze non son buone coll'ingiuria non si arriva non si arriva col bastone e questa*. The eighth staff contains basso continuo notation, with figures and notes. The paper is aged and shows signs of wear, including foxing and staining.





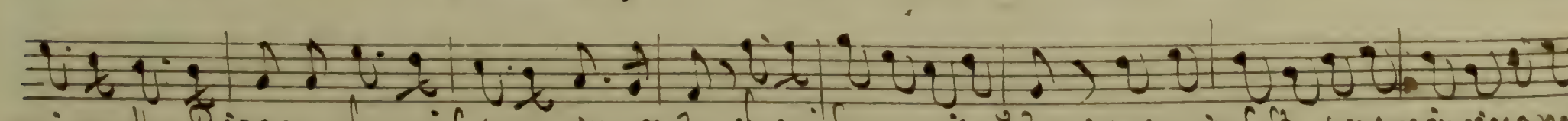
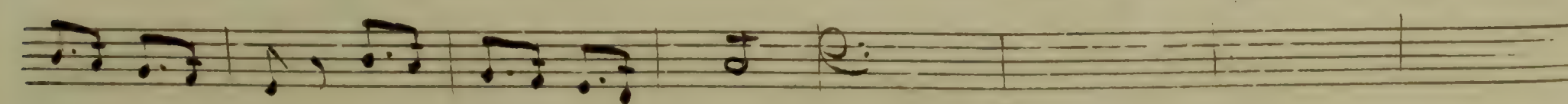
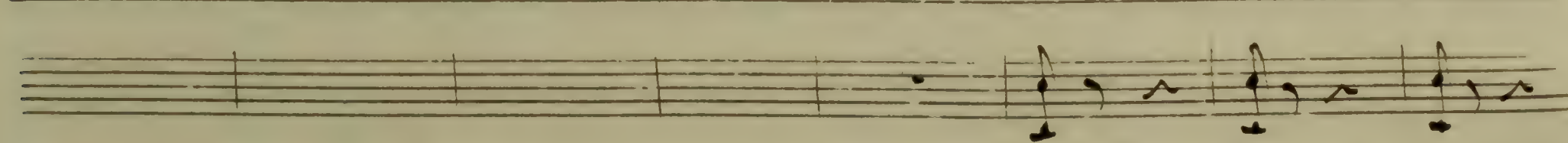
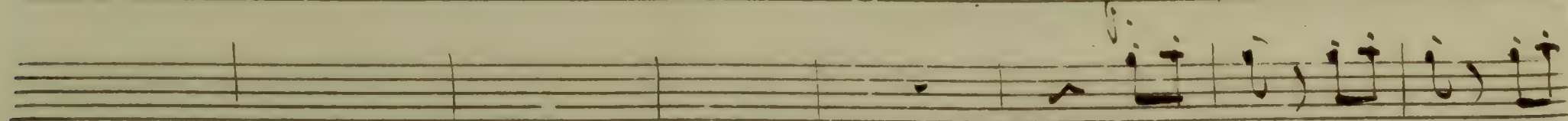
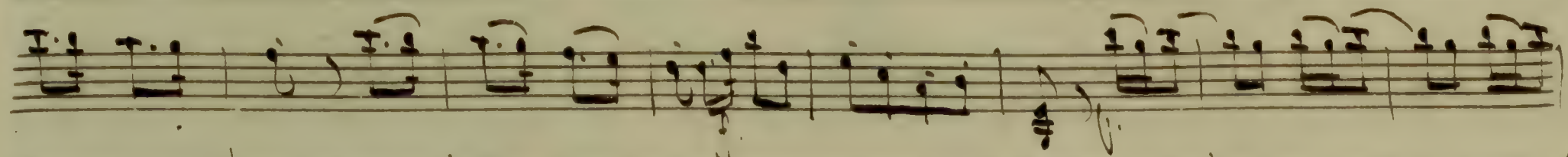
tua è malatia! è malia che cog'è che cog'è che cog'è ah che il pianto il



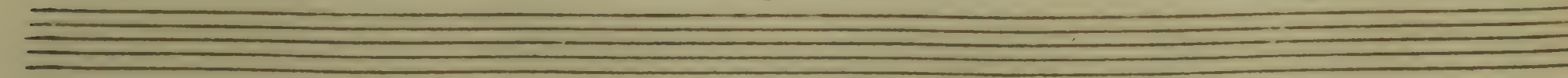
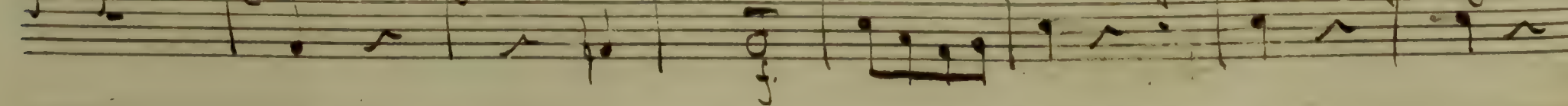


pianto mi sofo - ca      riflet - tendo al ca - so al caso mi - o fosse

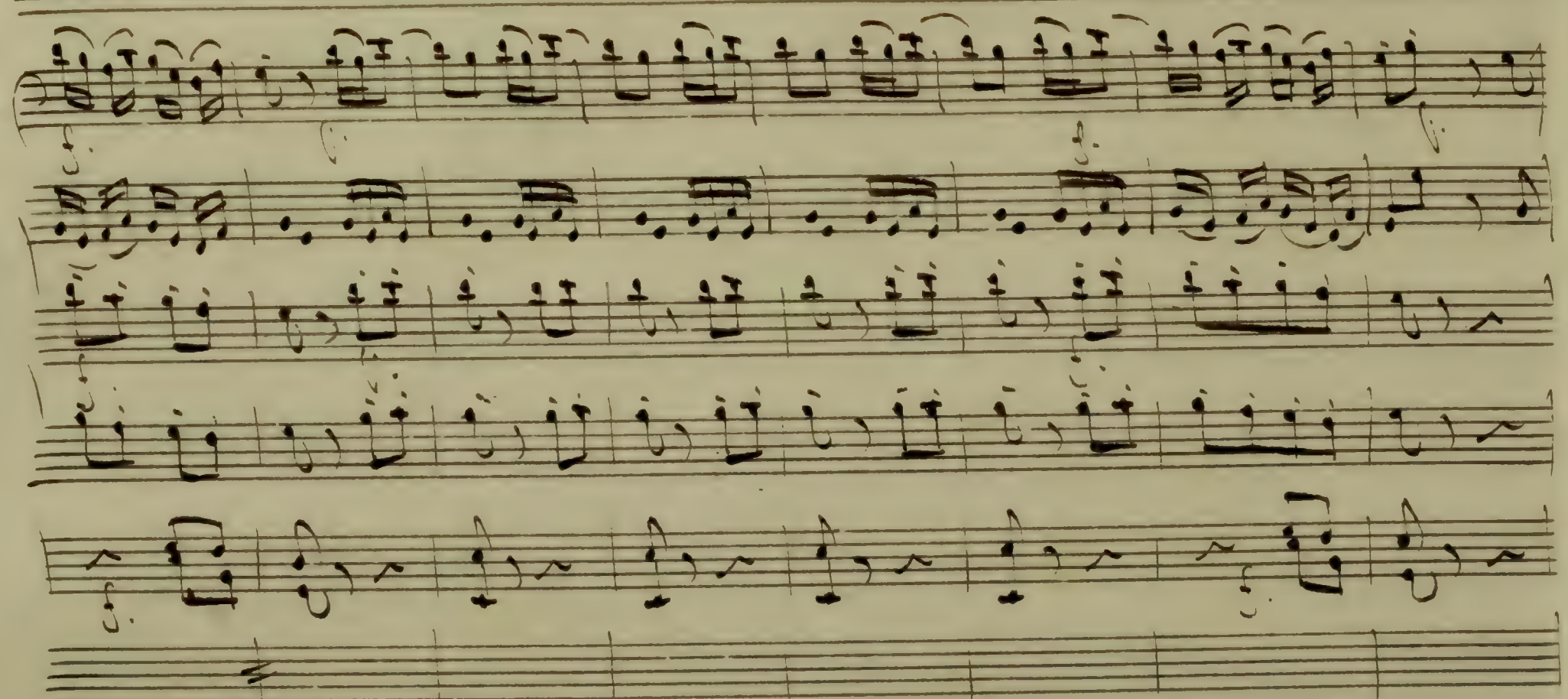




qui quella Bigoca che mi fece unir conte che mi fece unir cò te sempre in festa sempre in gioco noi fa:







remo idolo amato sempre sempre se pre infesta sempre in gios noi staremo idolo amato no fa



Handwritten musical score on aged paper, featuring ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings like "f" and "sf". The bottom two staves contain the lyrics:

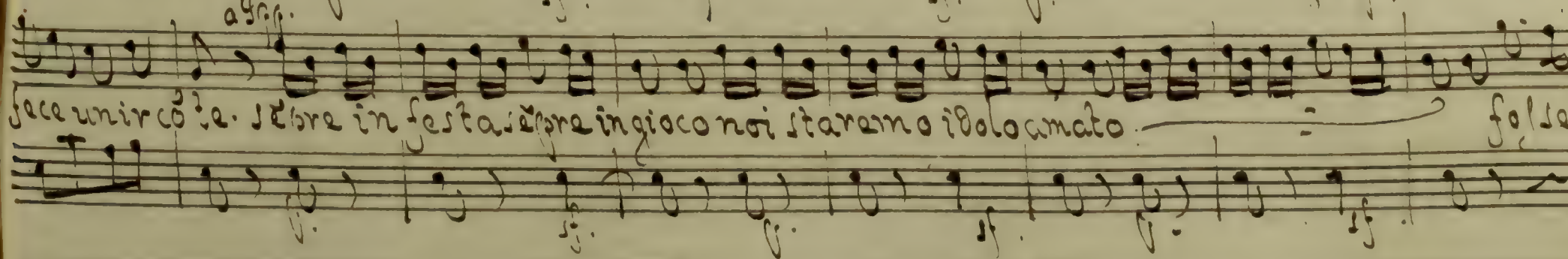
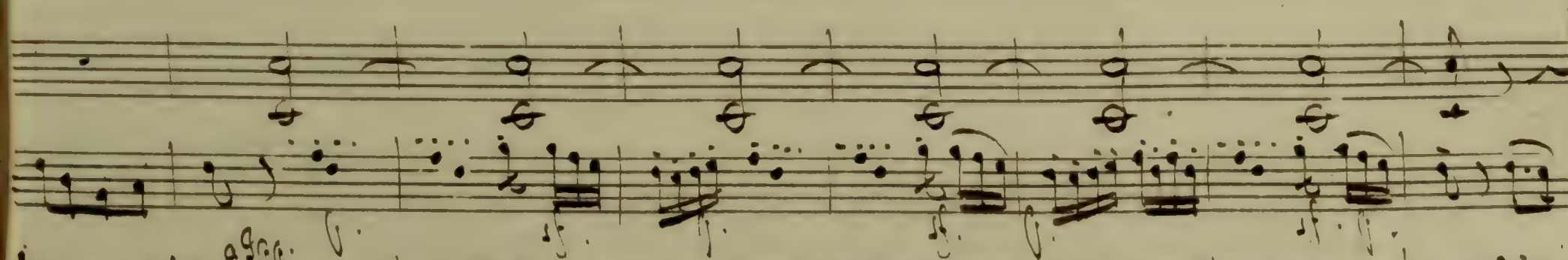
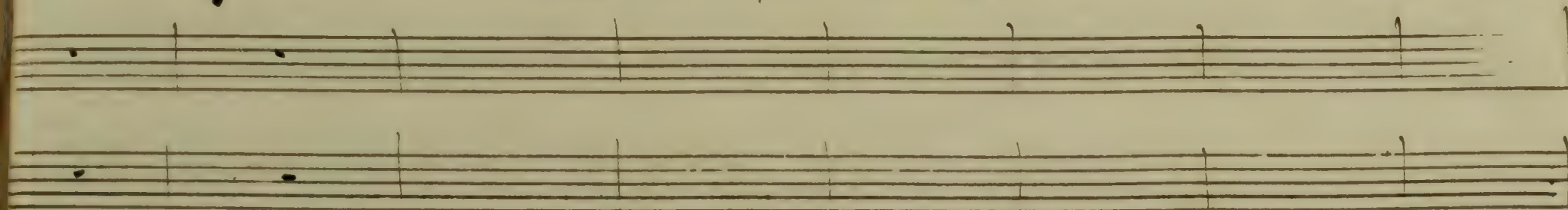
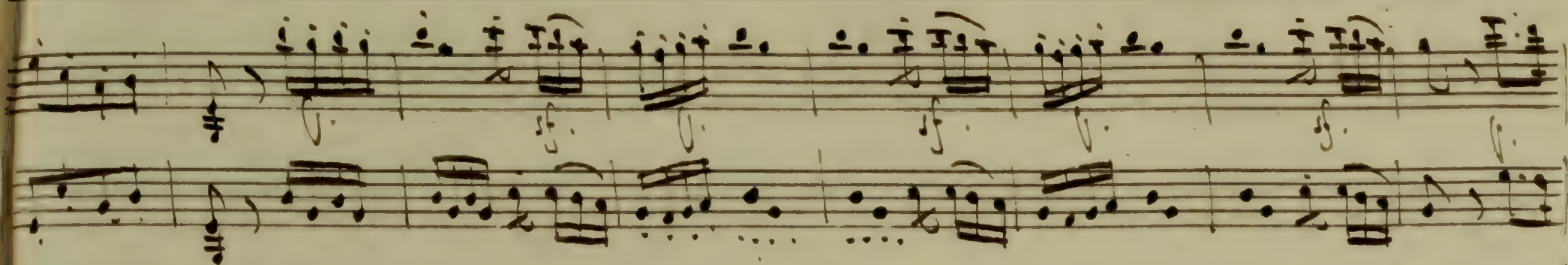
Nulla nofa nulla? ah che il pianto il pianto mi sofo - ca



Handwritten musical score on aged paper, featuring ten staves. The notation is in a historical style, likely 18th or 19th century. The first staff contains a complex melodic line with many beamed notes. The second staff continues the melody. The third and fourth staves are empty. The fifth staff contains a simple melodic line. The sixth staff contains a simple melodic line. The seventh staff contains a simple melodic line. The eighth staff contains a simple melodic line. The ninth staff contains a simple melodic line. The tenth staff contains a simple melodic line.

riflettendo al caso al caso mi- o forse qui quella Bizoca- forse qui quella Bizoca che mi







Handwritten musical score on aged paper, featuring ten staves. The notation includes various musical symbols such as notes, rests, and bar lines. The lyrics are written below the staves:

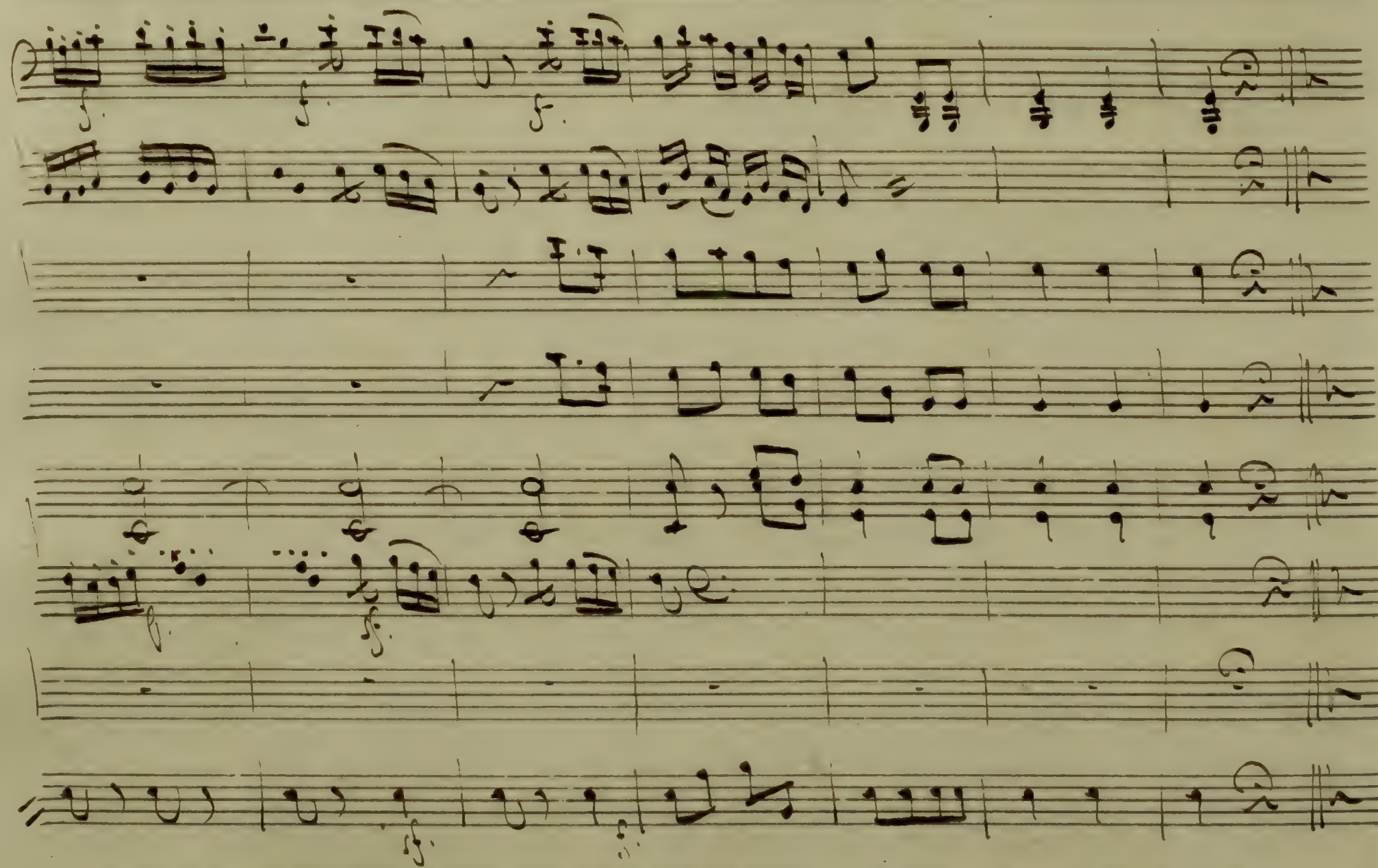
qui quella Bizoca chemi fece unir cò te quella quella quella quella fosse



Handwritten musical score on ten staves. The notation includes various note values, rests, and bar lines. The bottom staff contains a line of text in a historical script.

quiquella Bizoca chemifera unir cõte unir cõte unir cõte







*O. Jam.*  
Canta XI: *O. Jam.*  
*am. indi M. In.* Gran festa stravagante? necessari a serò chesentra questa nò fa:  
*Cilla e Caland.*

*Cill.* *O. Jam.*  
reho e vi alto la mia testa. Socrate m'haie portato che la petto a? che petto a al pa i:

*Cill.* *O. Jam.* *cal.* *Cill.*  
paccia: to ti ho portato u bel marito. nò marito! balta. oi me chesento?

*O. Jam.* *m. In.*  
puanno melo date? tra loco... allegramente ma to Socrate: oracolo s'è

*O. Jam.*  
scinto, e tu si stato da tutt e iudicato per lo chiù sapio dela magna Grecia. io



come? si, tu sei tra i mostri della Grecia il mostro raro. l'aracolo d'agosto parlarlo

*m. fr.* *O. Jam.* *m. fr.* *O. Jam.*  
primme: tu s'ina bestia. si: lode a sommi Dei. dunque il presagio della Grecia sei. a te miu:

*m. fr.*  
milio, arcoferente apollo. or tu vien ca la scola a fa lezione a li scolari tue, che quindi

*O. Jam.*  
io'cia co' inamanta nuollo all'uo anti co per moduono in trionfo strascinarti vogliamo. or crezza a:

desse, l'antippe lingua eruta la mia bestia lita fu cono-ciuta.



Can. XII.

Cilla e Calan:

Marama, se l'ha fatta Maffo locrata e manco m'avevato chello che m'ha promesso....

Cun que tanto ti preme a promessa di locrate sicuro: ui, che specie; se trattade marito no lo laso de

pede... ascolta, ingrata: e puoi cosi lasciarmi dopo avermi ferito? l'aggio ferito? testimonio

uolta: tu che me uale uen neno? che to me mancaria degli foienno. no dicesti d'amar mi? e chi e

stata a quella volta de Cortiello? No Cara; anzi uorra che tu m'ama ssempre si t'ammamo e mi uoi per mia:



Cal. Cill. Cal.  
mammo e mi vuoi per marito? tanto bello e se uenisse l'altro e tu lo leste?

Cill. Cal. Cill.  
me piglio a tutte due: che nò potesse? Due mariti in u tempo si che ruo' seco

Cal. Cill.  
chillo si fosse bello chi u' date, com'io pazzaria ed io pazzaria seco s'no parve

cul ride Cill.  
mio mille grazie ah ah ah bella innocenza che de? tu ride oie signa u cammò mbe

Aria Cilla  
sai nò te crevise de tronar na loco calo iodi p'io l'aggiungi a la ucca



Cal. Cill.

stata qua botte a de Cortiallo? no cara; anzi uorrei che tumi amassi sempre si t' am-

Cal. Cill. Cal.

mano e mi uoi per marito? tanto bello e se uenisse l'altro, e ti uo-

Cill. Cal.

lesse? me piglio a tutte due e - che nò potesse? Due Mariti in u tempo

Cill. Cal.

Di, che tuo seco chillo si fosse bello chi u' de te, com'ico pazziaria

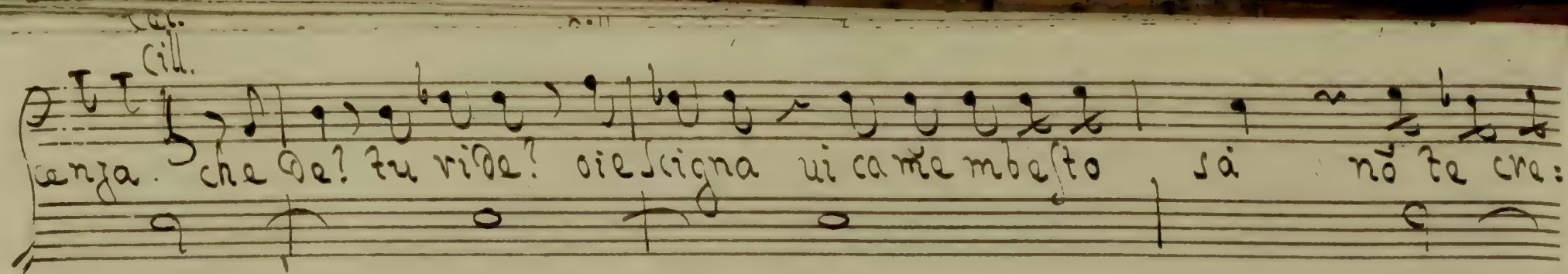
Cill. Cal. rida

io pazziarisse co gno parre mio. mille grazie ah ah ah bella imo:

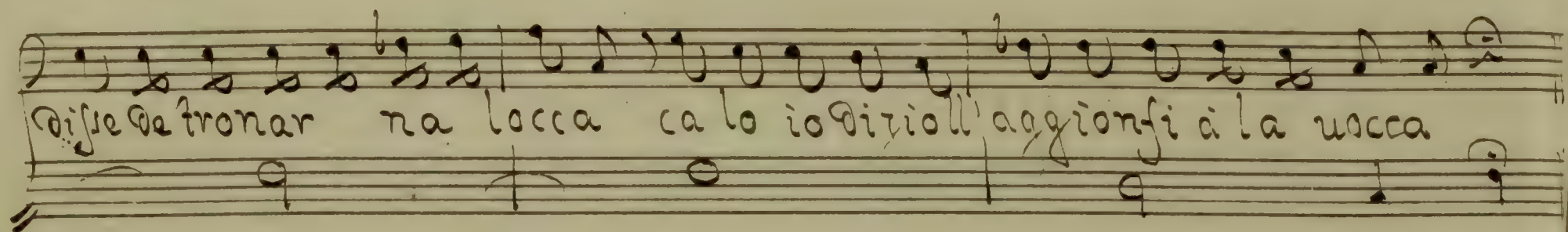
44



cap.  
Cill.



enza. che de? tu ride? oie signa ui came mbefto sa nō te cre:



poisse de tronar na locca ca lo iodioll'aggionfi a la uscca

Segue Aria Cilla

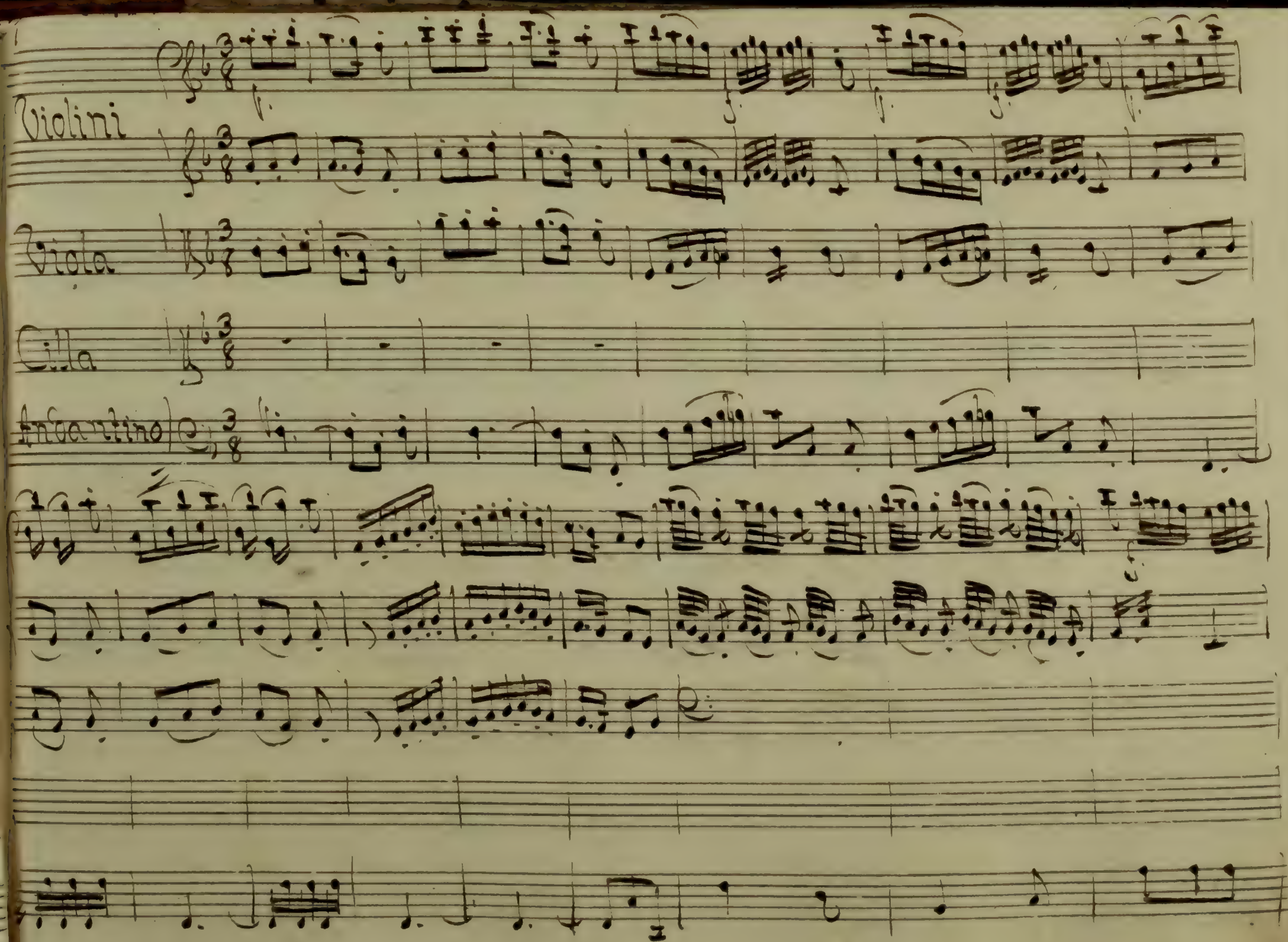


Violini

Viola

Cello

Andantino

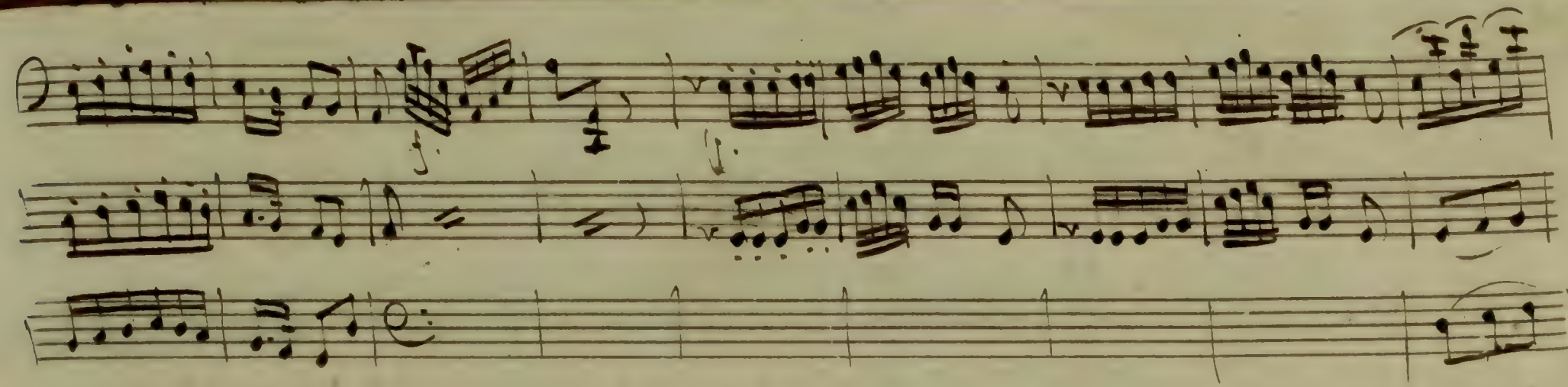




*Semplice*  
sofegzolel - la manon so' m'emprece

Ca le cerviella le tegno cca ca le cerviella e ten-go cca ca le cer-





vella le ten-go cci.      so saccio torcere      saccio filare      saccio le

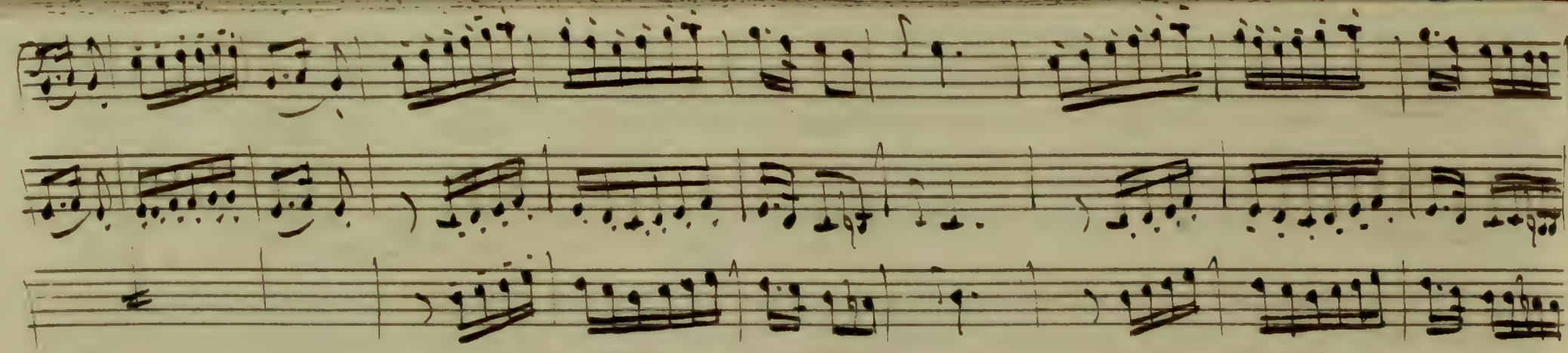
Handwritten musical notation on two staves. The first staff continues the melody from the previous section, while the second staff provides a harmonic accompaniment with longer note values and rests.

Handwritten musical notation on two staves. The first staff continues the complex melodic line, and the second staff continues the accompaniment. The notation is consistent with the previous sections, showing a high level of technical skill in the composition.

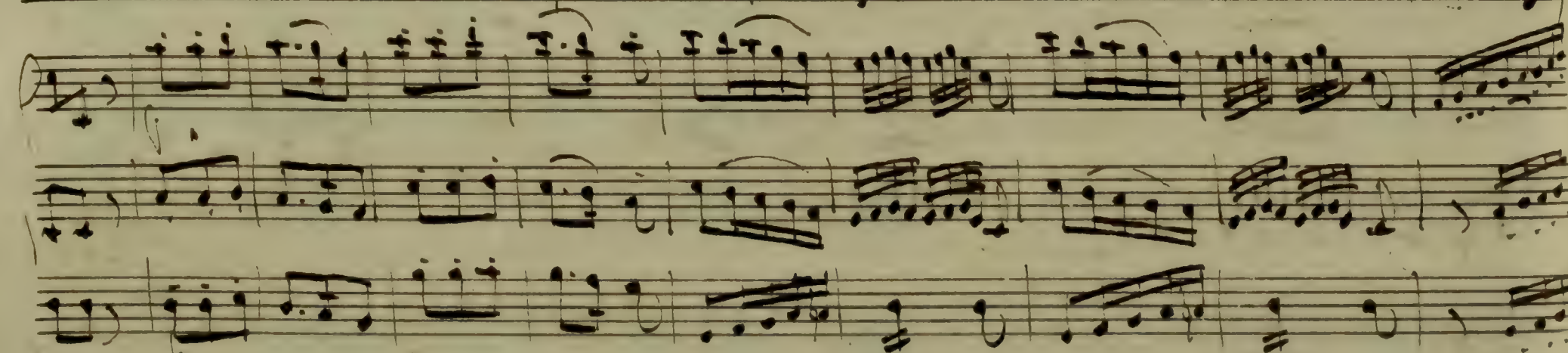
oliommera arravoglia-re      arravogliare      arravogliare.      e cuanno e

Handwritten musical notation on two staves. The first staff continues the melody, and the second staff continues the accompaniment. The piece concludes with a final cadence on the second staff.



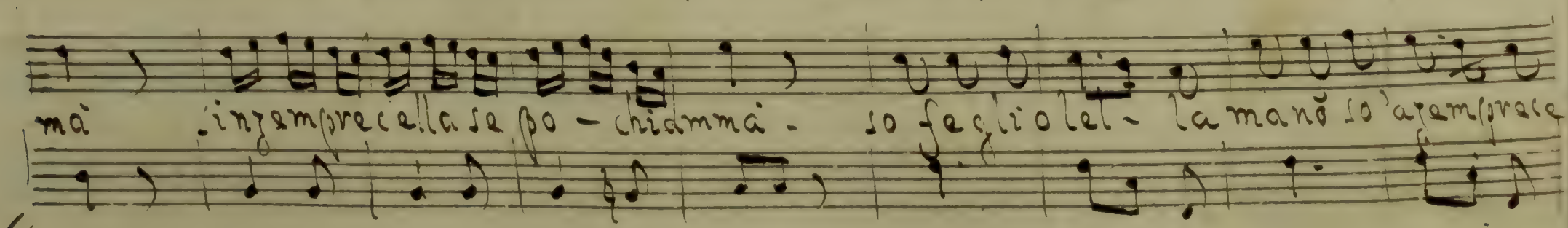
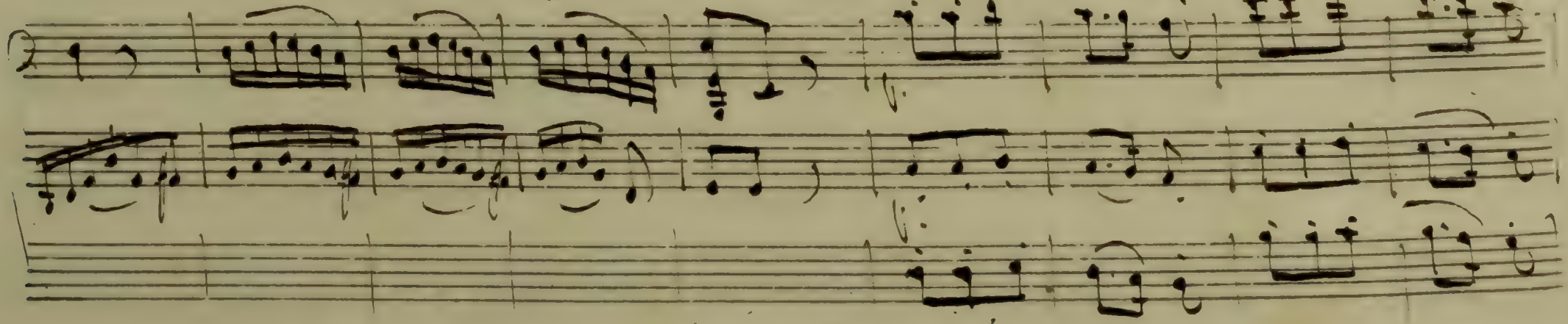
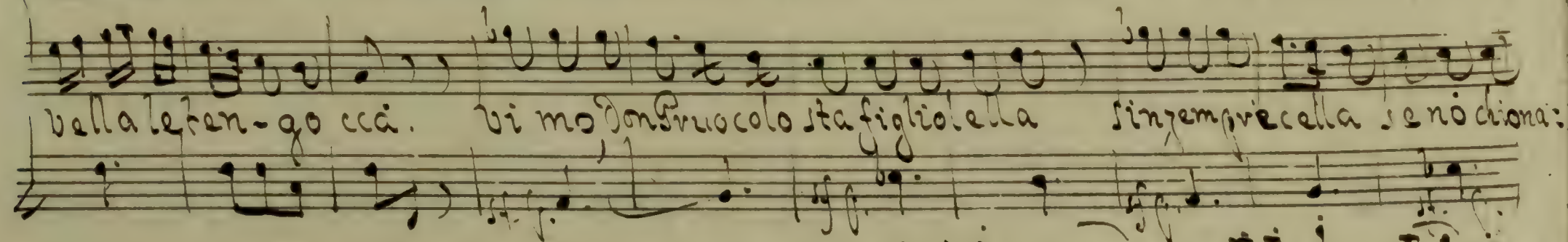
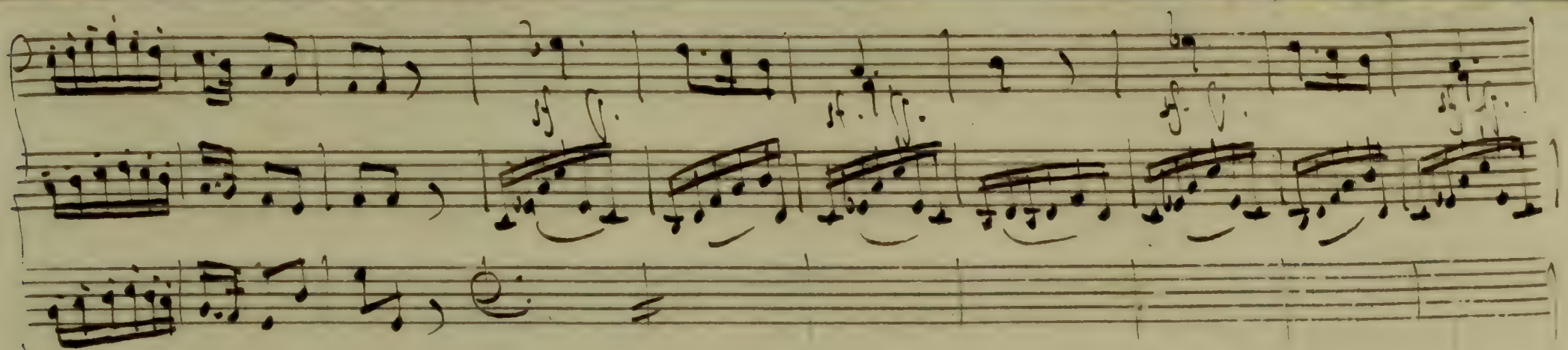


fe - sta porri le ze - ze dalla fenestra sa pim - mo fa dalla fenestra sa pim - no.



-à sò feglio el la Manon: o z amprica le corvella le tengo cca ca la cer:







Co le servella le tengo cci. io saccio torcere faccio fila - ve: scio le gliommera

arravoglia - ve: e quando è fa - ta porgi e se - ze dalla fene - sta l'assimmo



fa, equano è-e-sta porri le ze-ze dalla fe-ne-sta sa spimmo fa porri le

ze-ze dalla fe-ne-sta dalla fe-ne-sta sa spimmo fa sa spimmo fa la=



Handwritten musical score on five staves. The notation includes various musical symbols such as notes, rests, and clefs. The fifth staff contains the lyrics: *pimmo* *fa* *sa* *pimmo* *fa.*

Four empty musical staves with some initial notation, including a few notes and clefs, suggesting a continuation of the musical piece.



# Scena XIII

6. 50f.

9. Pol. Lau: e 9ff: 9oi  
 6. Tam: m' An: cilla  
 2. Cala: e milia

7ito uenite meco: io nò ueduta uoglio offer:

uar quest' altra pazzia di mio marito e se mai uedo che colla fig.ia di quel mal an-

laru.  
 forino faccia tantino il matto, farò co' fuoco terminar quest' atto.

io uorrei signora, che facesse col matrimonio del signor 9ppolito terminarla la Com

9ff.  
 media forse termine-rà la mia tragedia  
 9. 9a.  
 Cm.  
 nò temete io qui sono e qui so



io a difender se occorre, il Padre mio salute, mosto, socrate comemo e ue:

O. Jam.  
pimmo, seppiamò uede d'acciacint'anne basta platone basta: nò occorre impe:

cill.  
gnar la tua lingua nel mio fondo il fundament o mia già noto al mondo mara

mene nonno puoto lo si socrate ancora a n'za uota che l'hanno a sparare a quacra

Cal.  
festa oio: egli e uestito da filosofo, e sta sulla sua cadreda per dar leggi:



*Q. Q. Q.* *Q. Tam.*  
one di scolari suoi ca-eva e qui la mia viruale? Ma Xantippe que

sei col' Orinale oh appasi a tempo siedi sul mio sinistro fianco: et. la:

*m. An.* *Q. Tam.*  
tore, siedi sul Destro mio n'accia a lo malto Pratore no s'aspetta io te ne

*m. An.* *cal.*  
priego oh quando e poi celi m'accorgeri a piego. poter di Bacco?

*m. An.*  
locrate o' gli occhi mi uol managare il caro bene amato silenzio a que la



Forate il rasoio diletti alunni: altissime speranze della Basili-

cata due sono i fondamenti della filosofia musica e ballo fuggite

libri: questi sono la vergogna dell'umano genere sono gli asini della vita u-

mana credete a me la vera filosofia è quella di ingrasciare m. fr.

Oi, chance puoi che arrisicare vi chi n'agene uino, che cento



D. Am.

sovrade osture morte musica, e bato alcuni miei: La musica di-

D. Ad.

letta, e fa domire: la ginnastica poi fa di gartre: che testa squinta

D. Jan.

nota ora parlandovi della musica in genere: di ce poli abbiatelo per

massima: il difficile non fu facile mai: essendo facile una cosa con-

traria alla difficile. or io che son filosofo congedando superflui que tre



generi diatonico, cromatico, enarmonico: e che la prima acuta e quarta

grave, che dovea sonar dia tessarò, erano seccature: risoluti di romperli

corde altera cordo mio, ed una sola ce ne lasciai appena, e da qui

puenne quel aureo detto poi, tuminaì rotto tre corde, e l'altra poco tiene orrida

cendo ad una Corda sol tutta la Musica, e in Conseguenza i musici



tutti legati ad una corda istessa, cò certezza sicura la musica sa-

*M. An.*  
va facile, e pura *D. Tam.*  
ma allora tu teniue tutto stò tu con cuoroso? che

zucco io sono u' a fino: ma come che teneua a serate antico il suo demonio an' io

tengo il mio nelle viscere, che parla per la mia bocca ma ti giuro amico ch'io

*Cal.* *D. Tam.*  
nò capisco affatto quel che dico uale a dir che lo stesso filosofo che è ch'esso, e che c'è



Subbio? or uà, simia, a pigliare il mionuovo istrumento inatto oratico vi voglio la luni

mici, tener conuinti che nò uie corda simile alla mia senza pregiudi =

cal. m. An. O. San.  
ca la vicaria ecco qui l'istrumento ch'isto enò taritiello or al col:

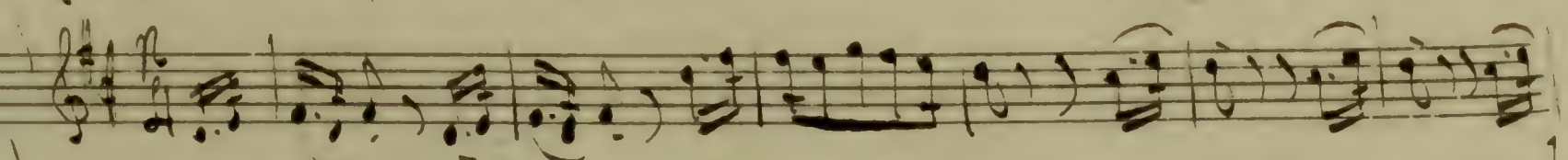
tate, et u mia bella affasia, gradisci del mio canto, e del mio suono, rimo.

peria cheate sacro e dono. segue l'aria D. Tamaro





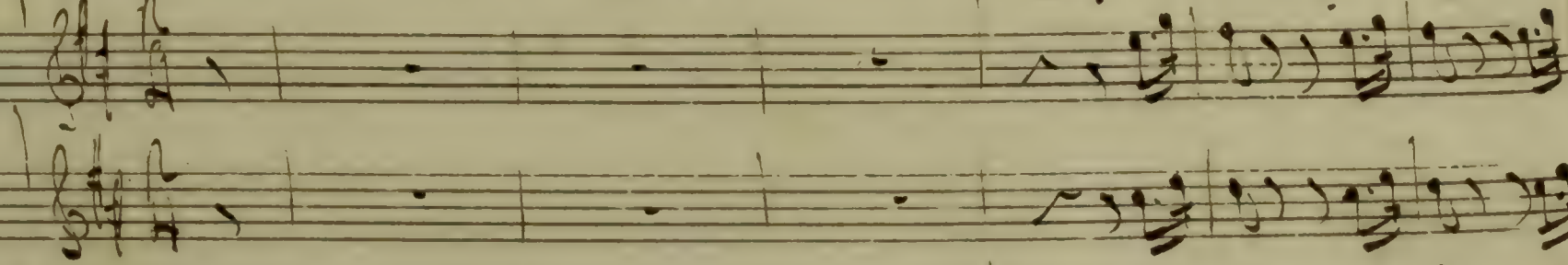
Violini



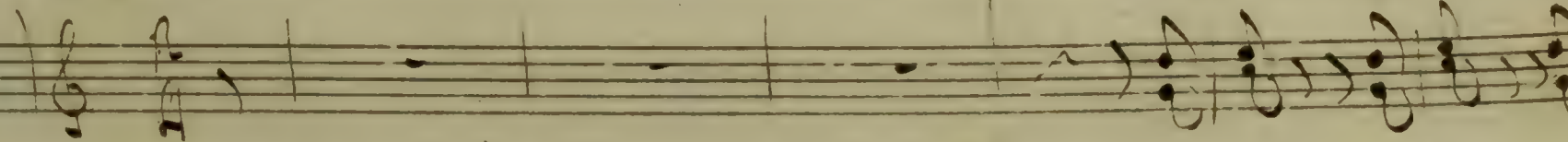
Tromba  
Marina



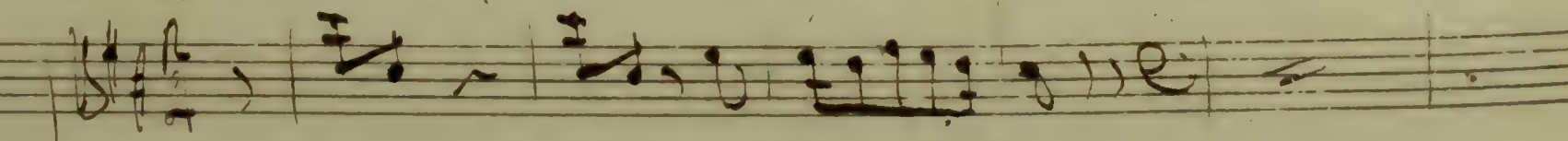
Oboe



Corni in  
F



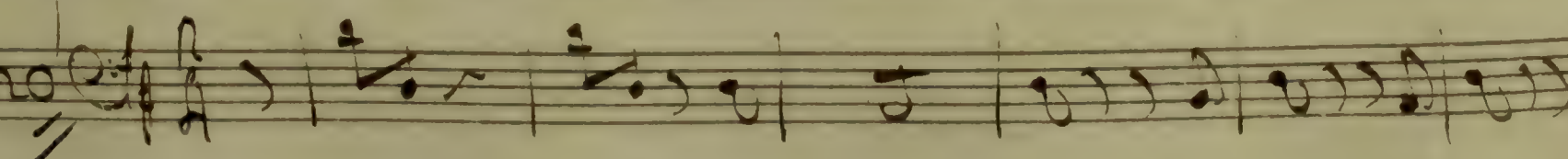
Viola



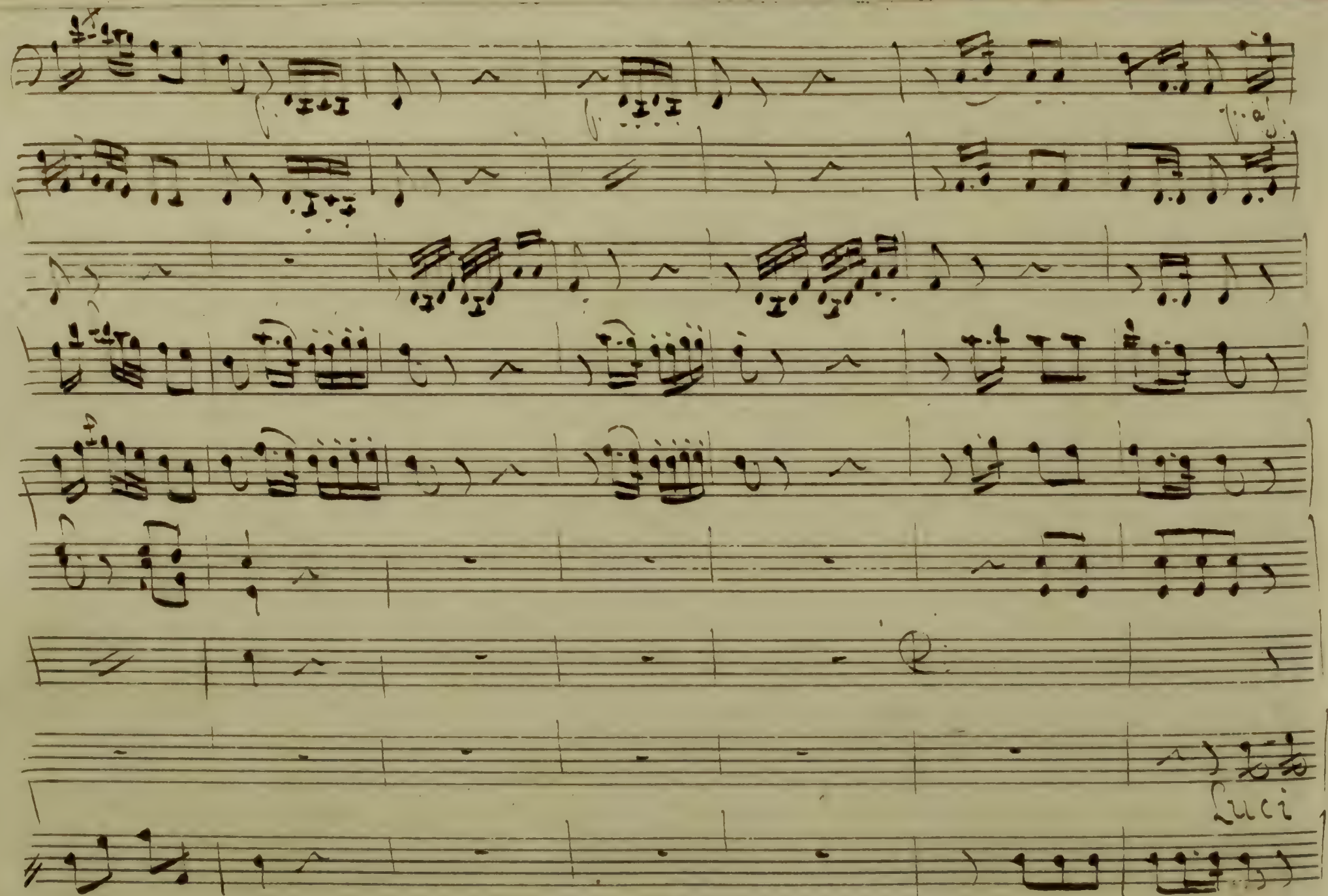
O. Fagotto



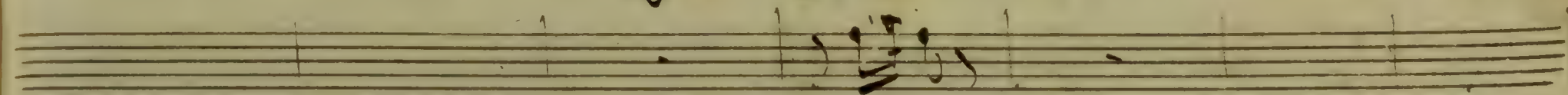
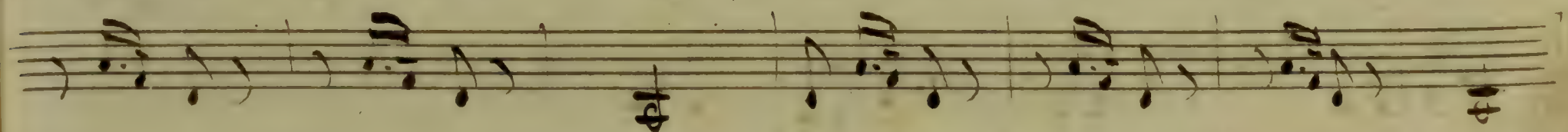
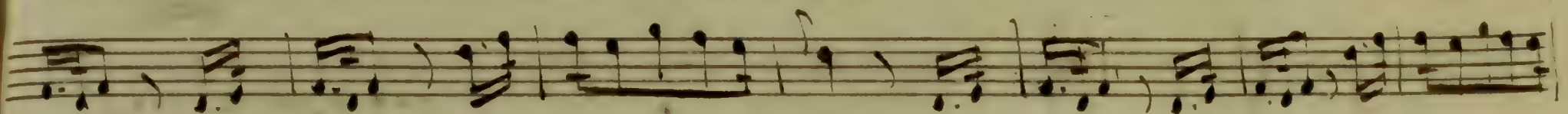
Contrabbasso



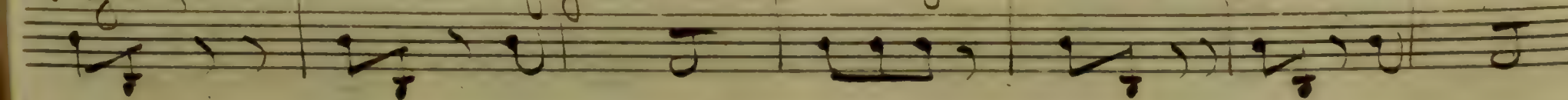




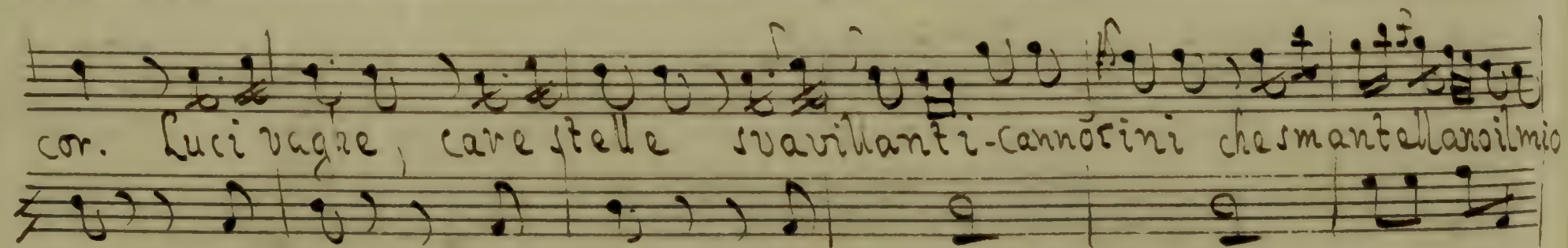
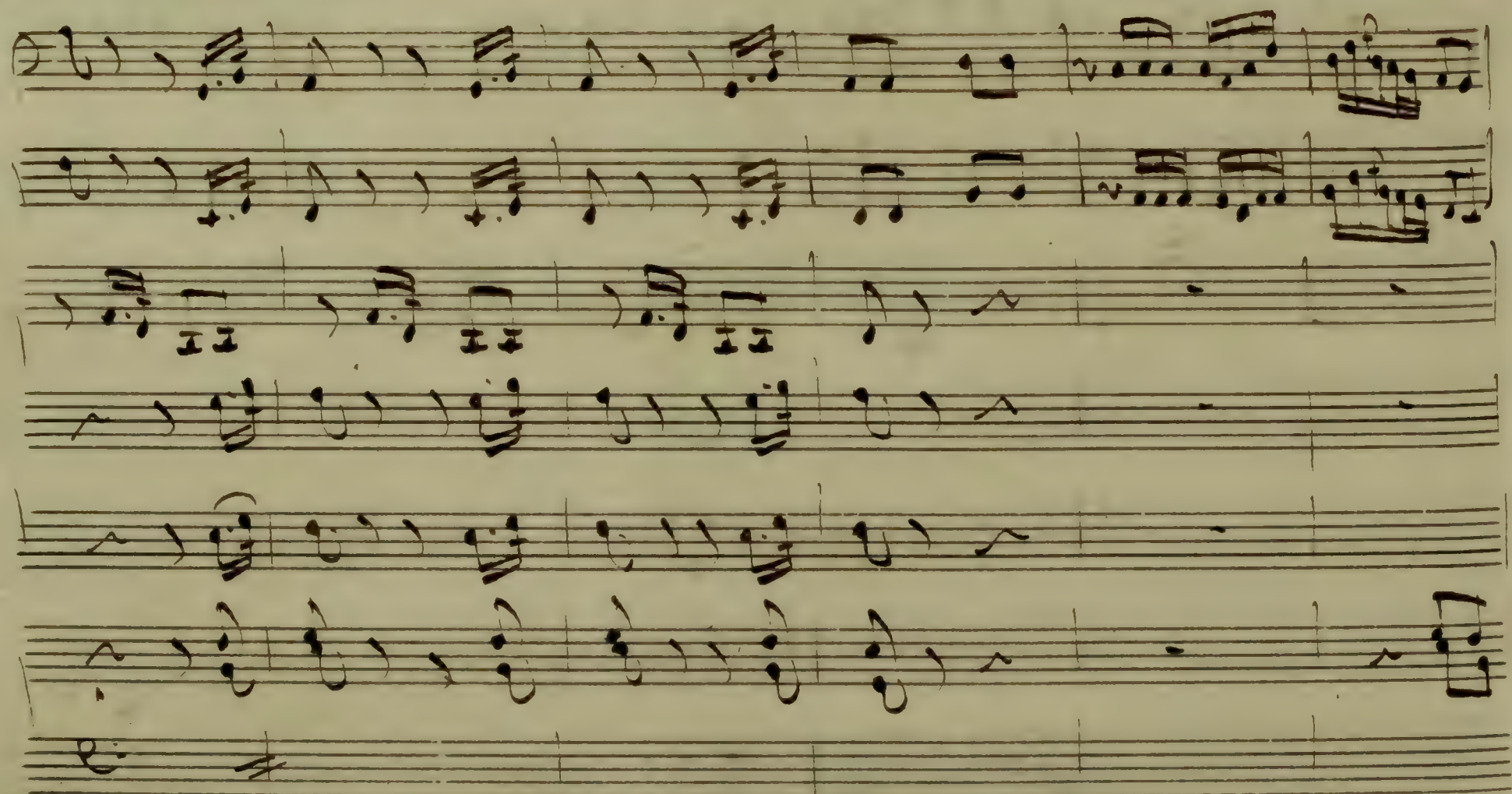




vaghe, Care, stelle di quest'alm amati uncini: sfavillanti i Cannoncini che m'attono il mio

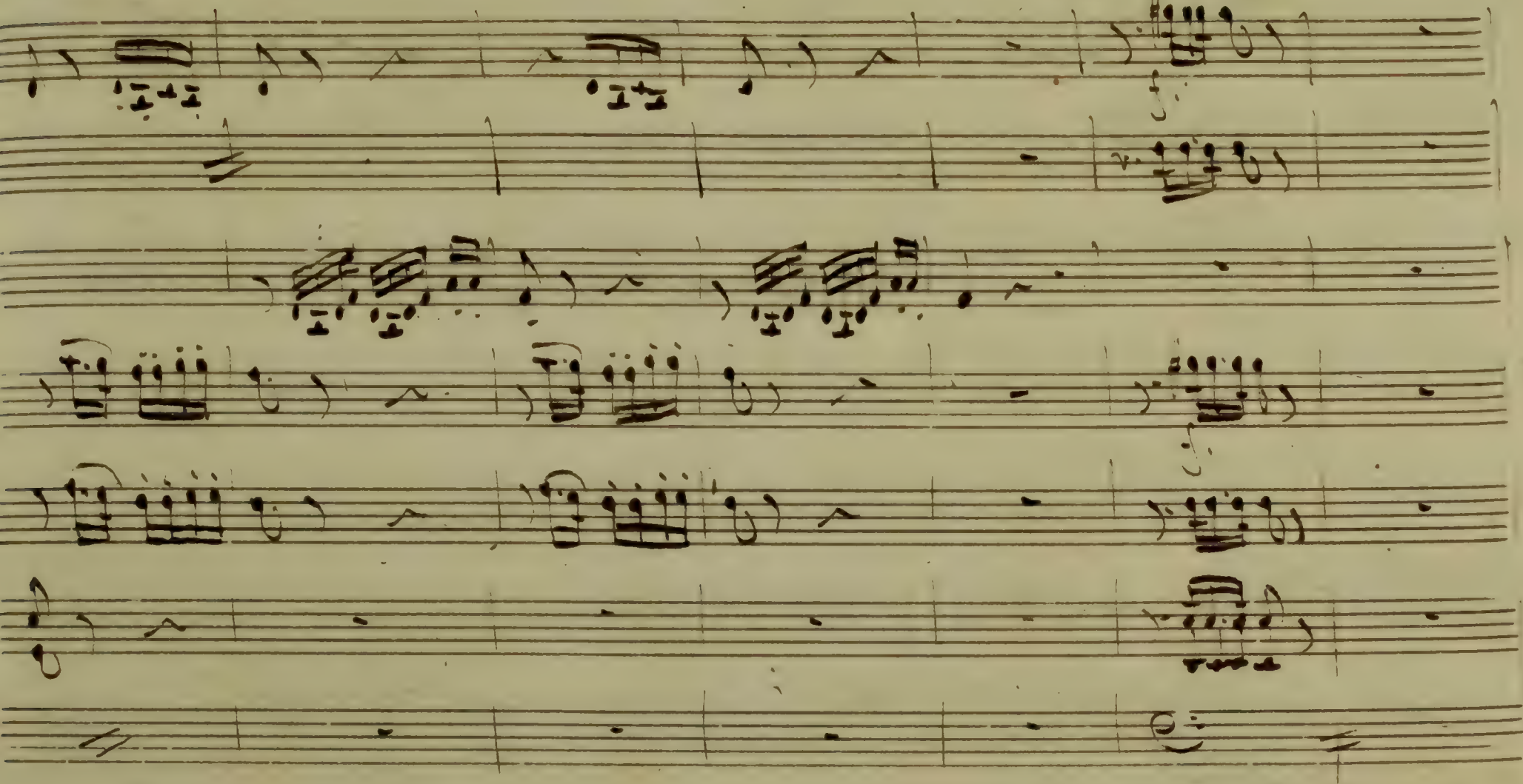








Rec<sup>do</sup>



or che dite! que' ta corda non l'ac:

Rec<sup>do</sup>



Handwritten musical score on aged paper, featuring multiple staves with notes, rests, and lyrics. The score is written in a historical style, likely from the 18th or 19th century.

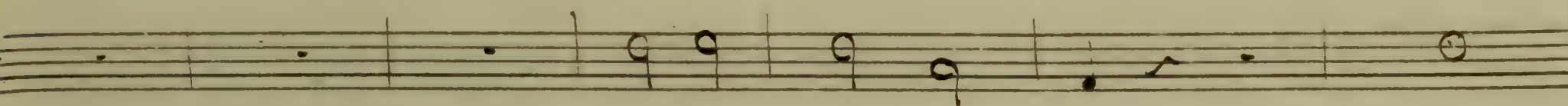
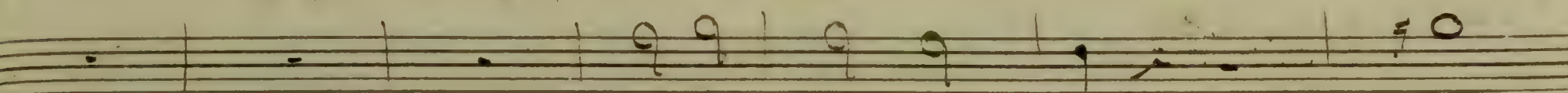
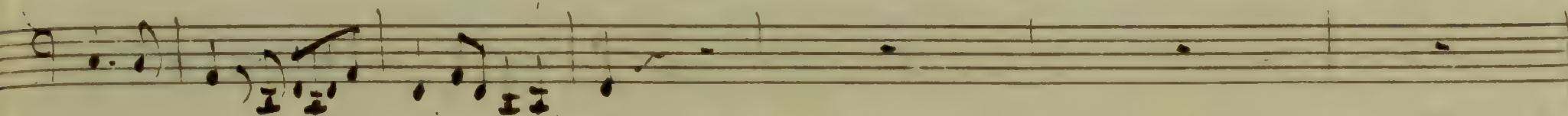
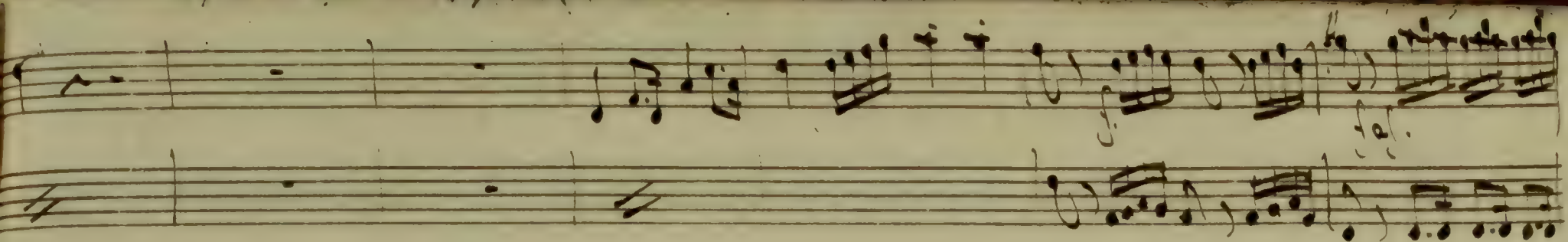
The notation includes various musical symbols such as clefs, notes, rests, and dynamic markings. The lyrics are written in Italian.

Lyrics visible on the page:

- corda il Dio d'amor?
- Ne suoi tuoni trove

Dynamic markings include *Al. Mod.* (Allegro Moderato) and *Al. Mod.to* (Allegro Moderatissimo).





Handwritten musical notation on two staves with lyrics. The first staff begins with the word "rete" and continues with the lyrics "che pas-sioni voi vo:ete che pas-sioni voi vo:". The second staff contains the corresponding musical notation for the lyrics.

rete che pas-sioni voi vo:ete che pas-sioni voi vo=



Handwritten musical score on aged paper, featuring ten staves. The notation includes various musical symbols such as notes, rests, and clefs. The lyrics are written below the staves, and performance markings are present.

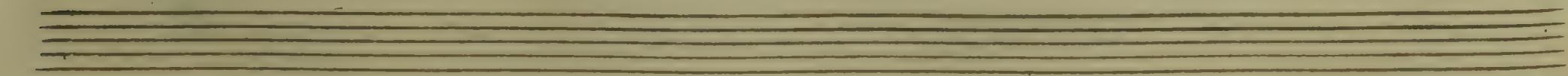
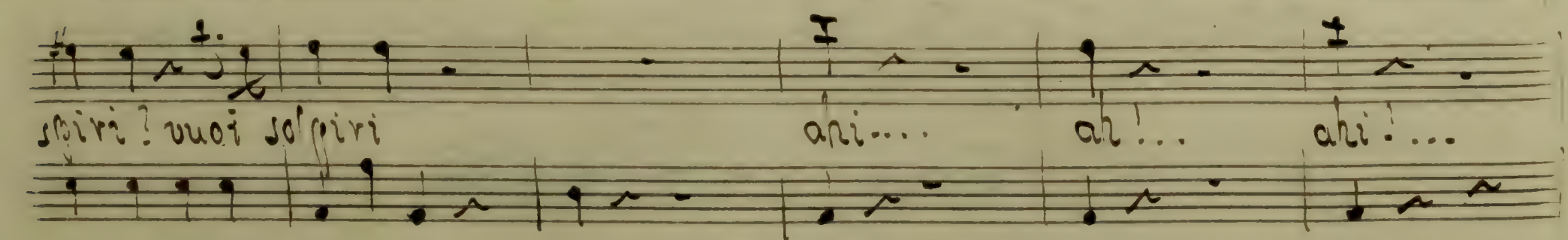
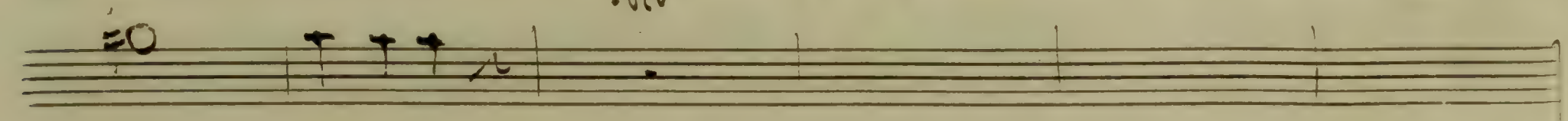
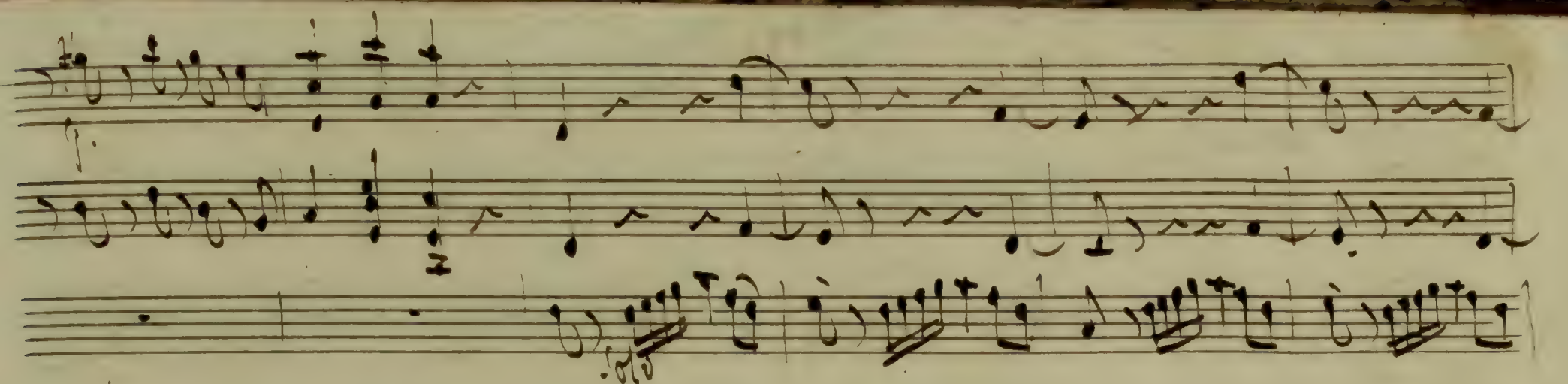
Lyrics:

tete? uoil'affanno? ah-an ahi... ah vuoi

Performance markings:

Recuo Solo al tempo







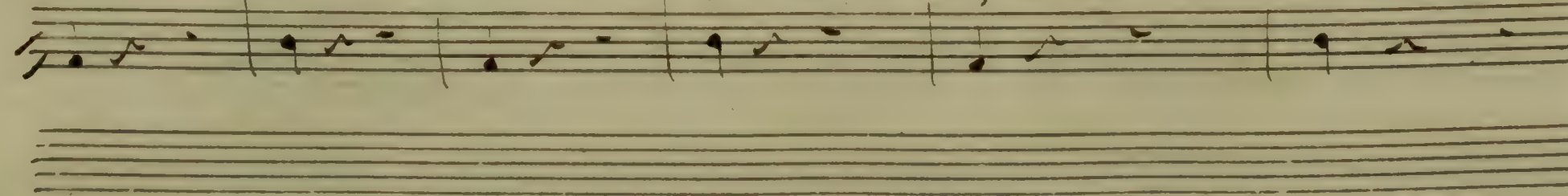
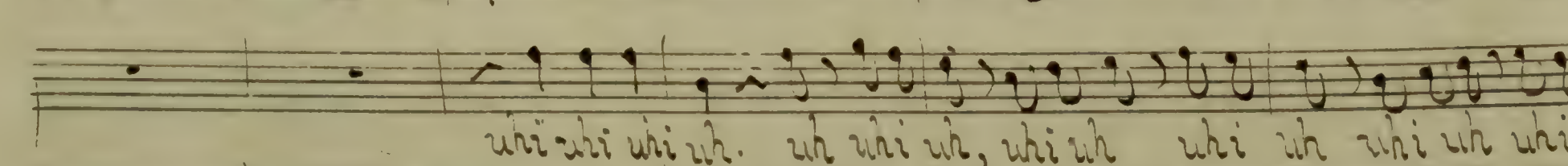
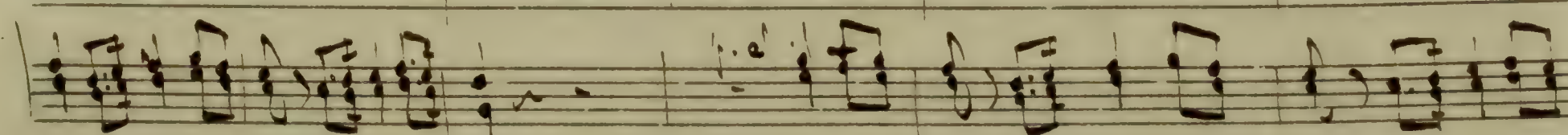
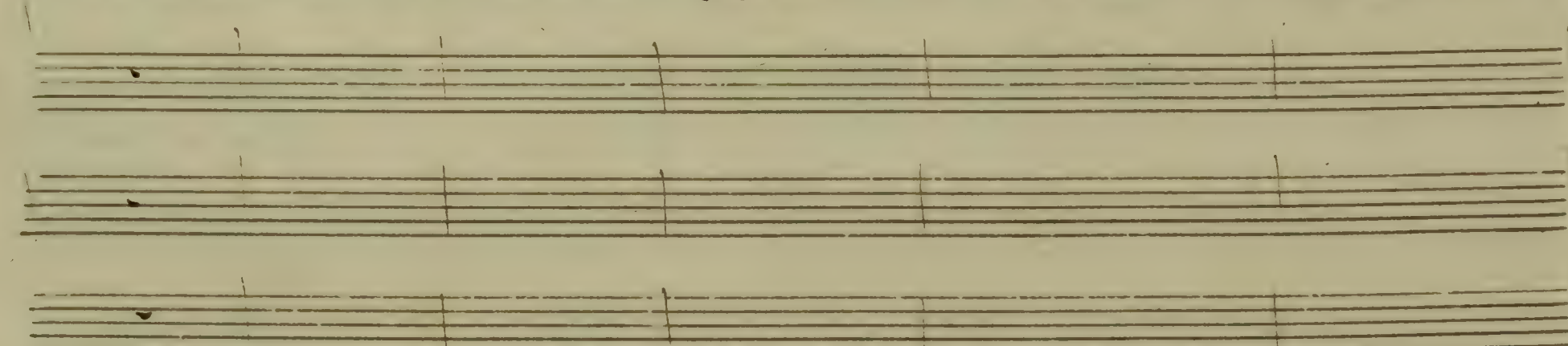
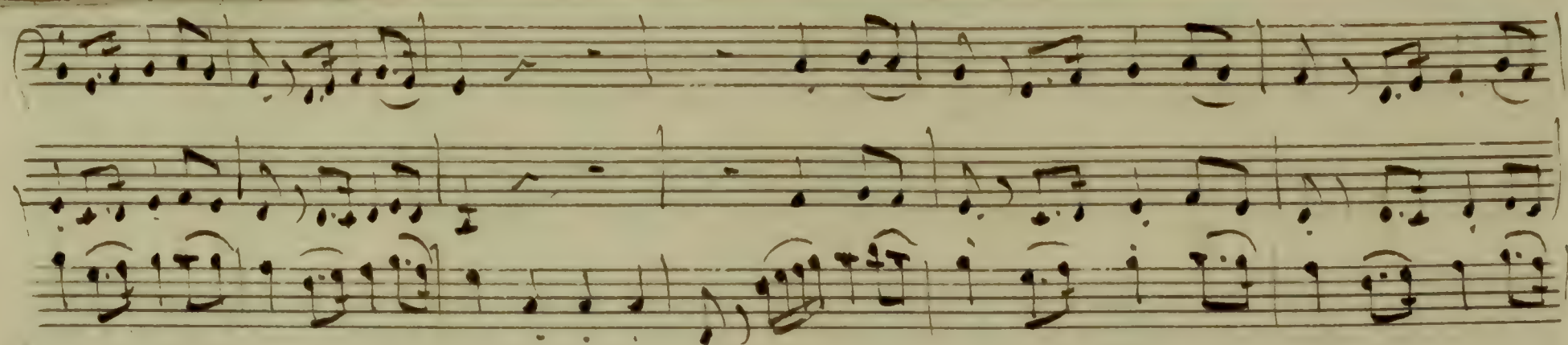
Handwritten musical score on aged paper, featuring ten staves. The notation includes various musical symbols such as notes, rests, and clefs. The bottom staff contains the lyrics:

ah!... vuoi lo sogno vuoi lo sogno      ohi ohi ohi



oh oh oh oh. vuoi il pianto vuoi il pianto vuoi? vuoi il pianto







Handwritten musical score on aged paper. The notation includes various musical symbols such as notes, rests, and clefs. The bottom staff contains handwritten lyrics in Italian.

un-uh-uh-uh-uh... Luci vaghe care stelle, Di quest' amma amati uncini or che



Maestoso sostenuto

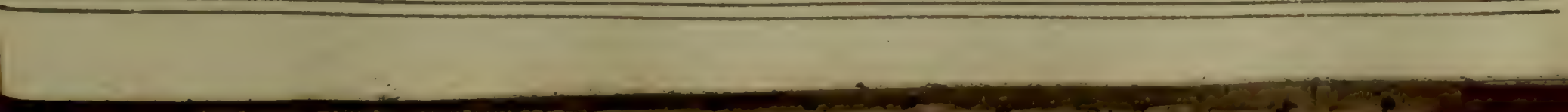
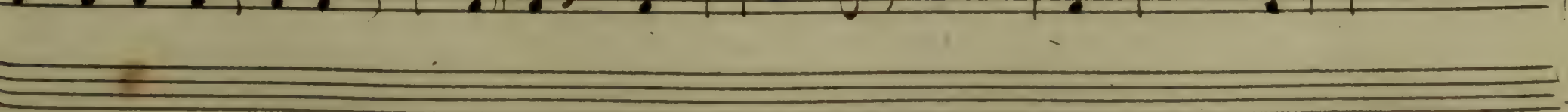
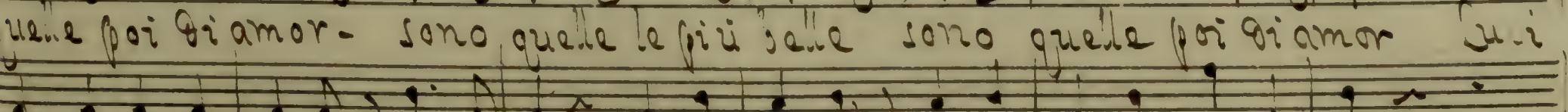
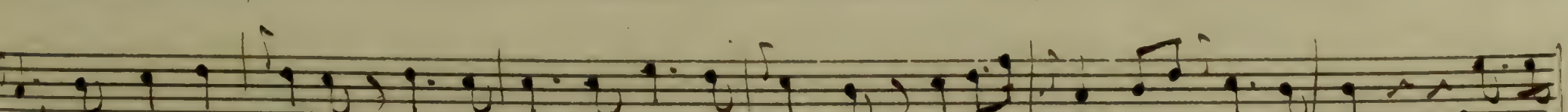
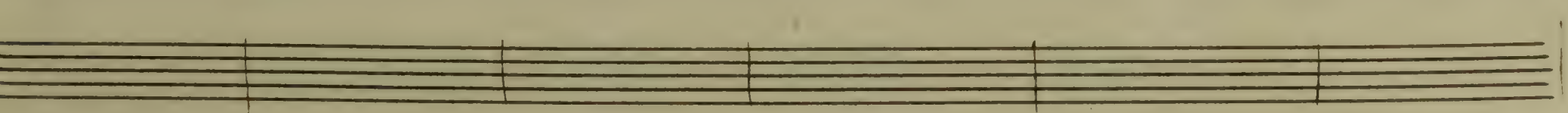
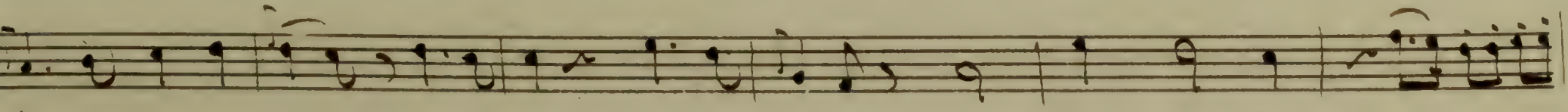
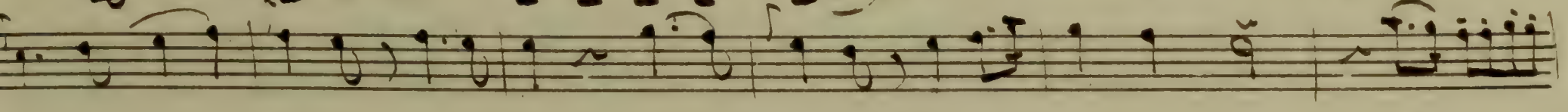
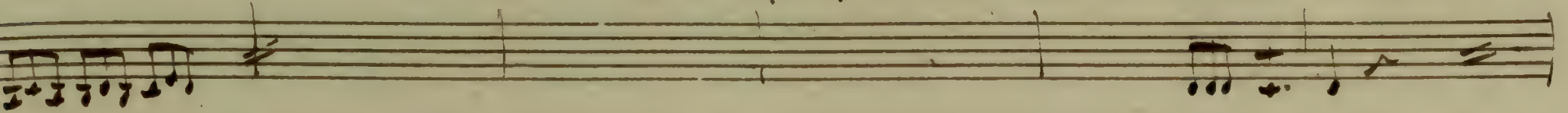
Solo voce

V. sf.

Coite? questa corda non l'accorda il Dio d'amor! Ma le note le più belle sono

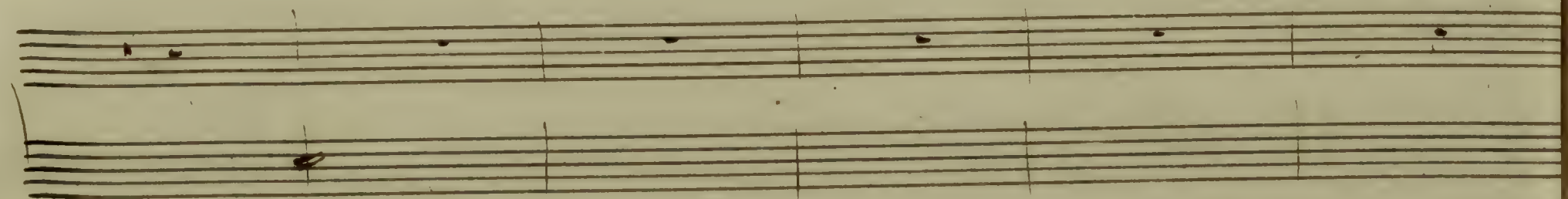
Maestoso sostenuto  
alla francese





uene poi di amor - sono quelle le più belle sono quelle poi di amor Cui

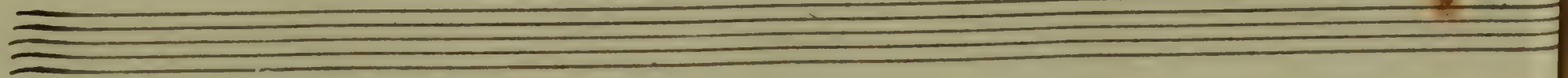




vaghe

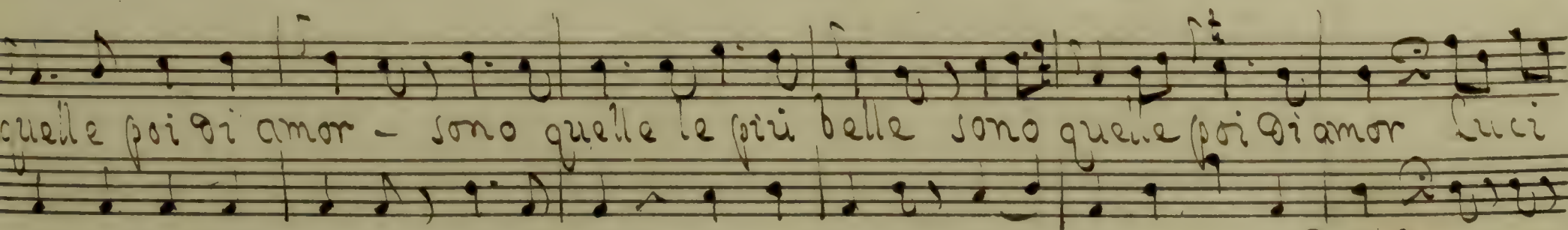
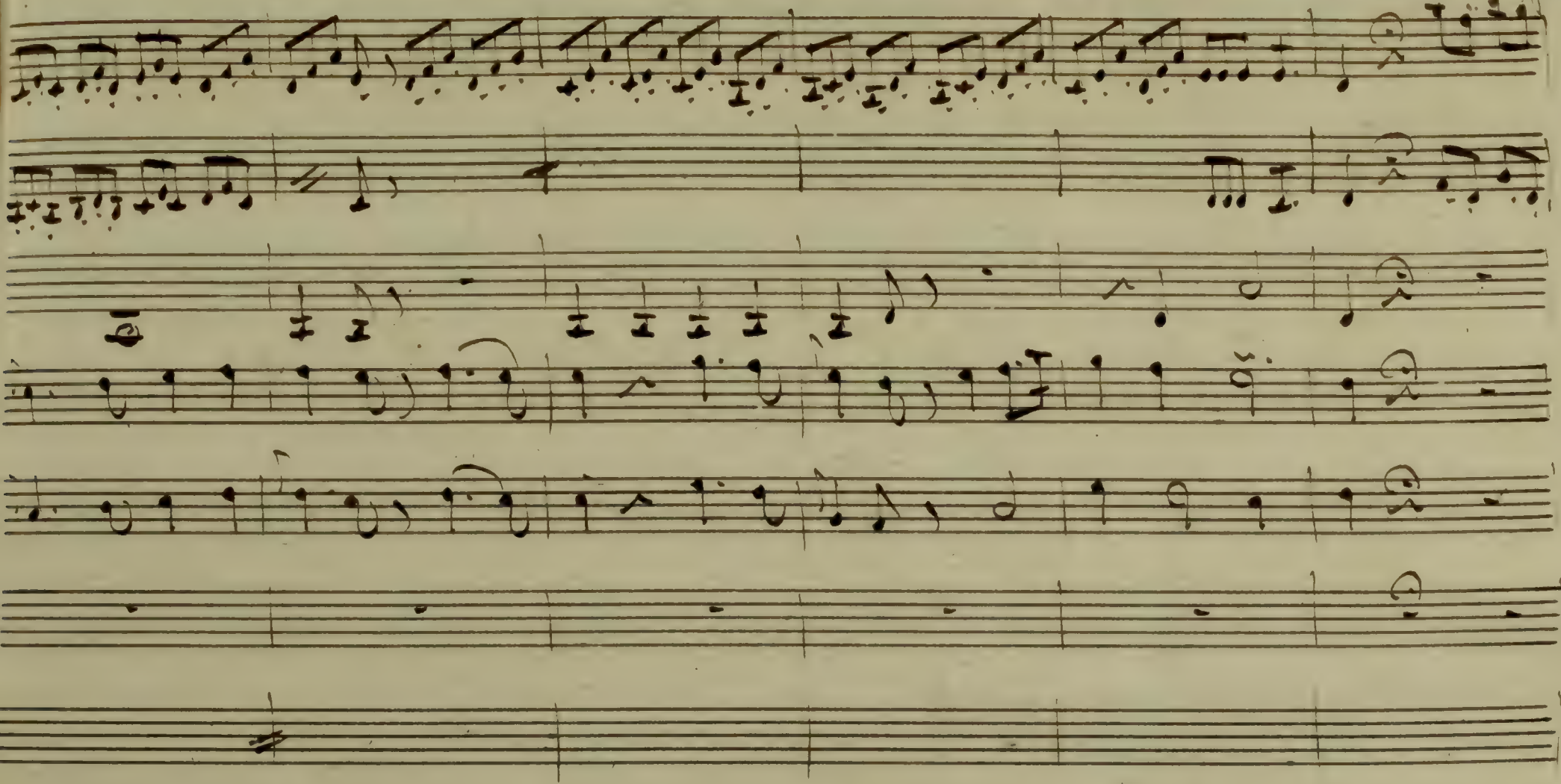
Care stelle

Ma le note le più belle sono





Alleg. mo tempo



quelle poi di amor - sono quelle le più belle sono quelle poi di amor Luci

Adm. tempo



*sotto voce*

vaghe care stelle di quest' alma amati uncini *male note le più*

*f. ag.*



belle sono quelle poi di amor. sfavillanti cannoncini che mantellano il mio

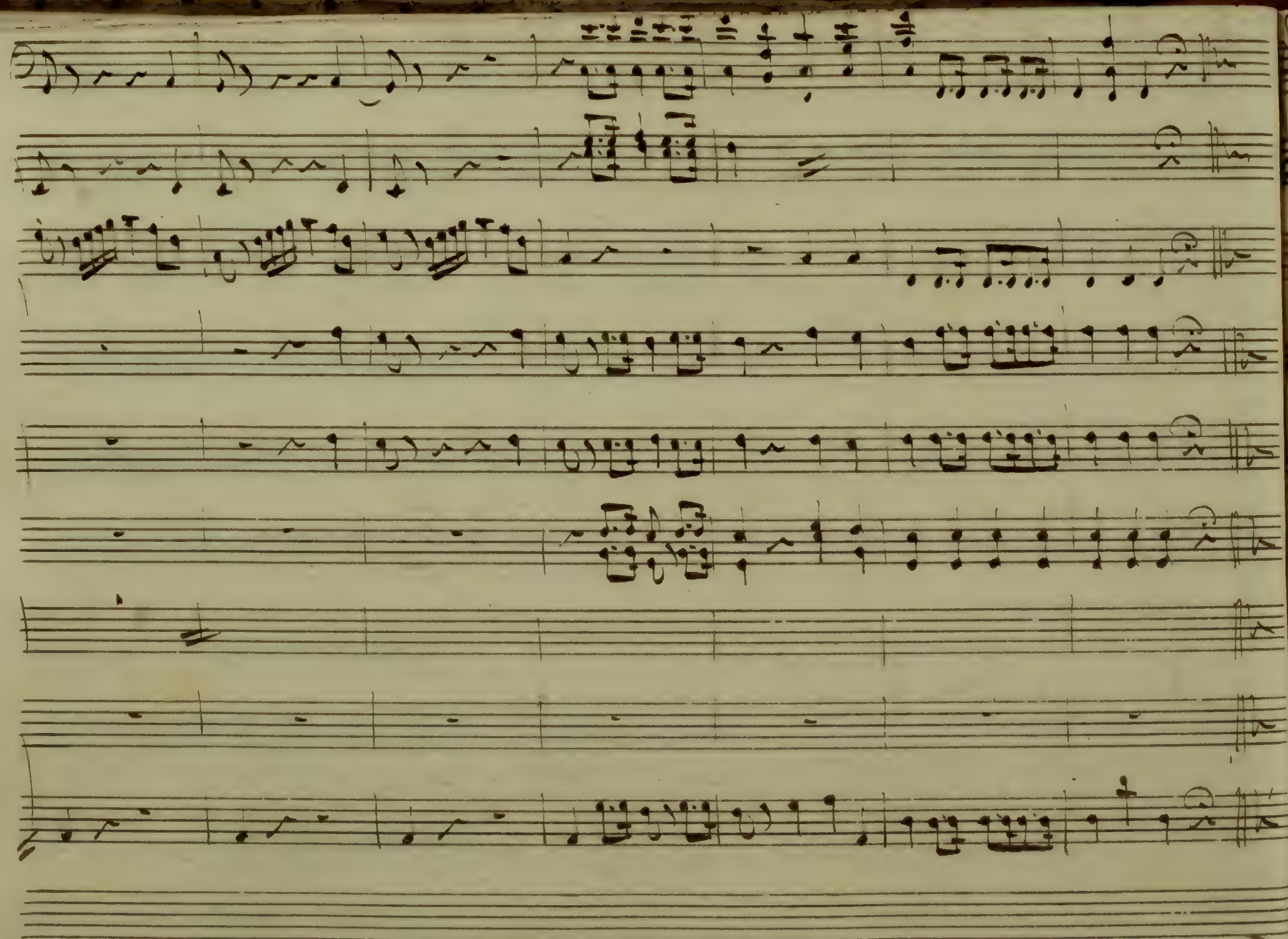


Handwritten musical score on aged paper, featuring ten staves. The notation includes various note values, rests, and dynamic markings such as *p. af.* and *f. af.*. The bottom staff contains the lyrics: *Cor - ma le note le più belle sono quelle e poi di amor sono quelle poi vi a'*. The manuscript shows signs of age, including foxing and wear along the edges.



Handwritten musical score on aged paper, featuring ten staves. The notation includes various musical symbols such as notes, rests, and clefs. The lyrics "mor sono quelle poi si amor sono quelle poi si amor sono quelle poi si amor" are written below the staves.







Cal.

Brauissimo

vedete che bella tresca - ma li voglio rendere il contra -

9 pp.

O. Reg.

M. An.

cambio che volete fare un rispetto da fargli il pò arrabbiare. Socrate chella

O. Tan.

M. An.

muleca tel'auesse m'ezia al tuo demonio perche m'ne comandi ? can'è pe

cal. 46

corino casa delo diauolo e pur cò il Padrone viaggiando la stessissima

O. Tan.

musica in Parigi trouai regna ne galli il greco gusto aliai ti piacqueti



*cu.* *Q. Jam.*  
galia il Canto! leuate me par iueuono cahe quann'abulca poue:

*m. An.*  
retta nò omnibus corintio eterar li cetta orzi Socrate, e tiempo 'se

parte lo triunfo - a buie figliule, zombarò attuorno aisso iate cantanno

*Q. Jam.*  
spuro chelle parole greche chesa pite ma prima di saltar, miei figli, udite.

nò ui è nella Giannastica chisìa più delle pulce e lastrico io presi un



giorno a misurar il suo più piccol salto e come con due punti fissai li due con:

finì el salto fatto, ed indi impressi leva li piedi poi nella bestia -

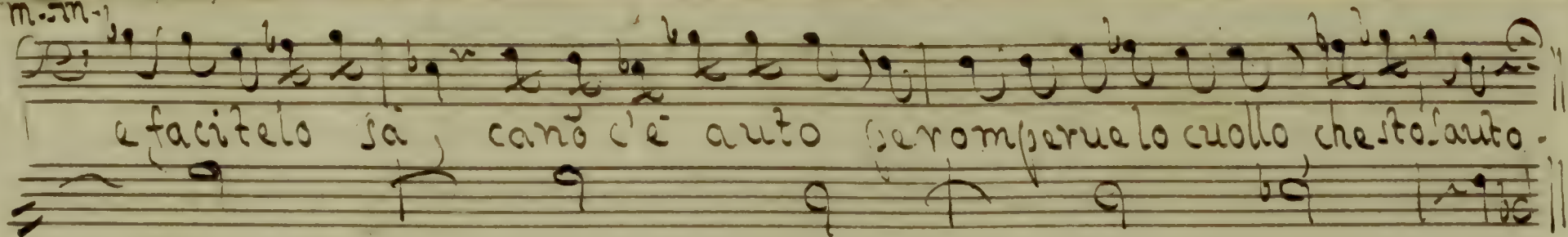
sola, e dopo col compasso ne presi la misura, e ritrovai, che a -

vea saltato poi trecento, e nove piedi delli suoi: questa regola dunque

abbia ciasch'ei voi, ed errate li primi saltatori della Grecia



m.m.



Segue Finale //



Violini

Oboe

Promiss  
Baja

Viola

Cello

Contrabasso

Stammaro

M. Antonio

Andante  
sostenuto



Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and clefs. The score is divided into sections by the following labels:

- Solo**: Appears on the third staff, marking the beginning of a solo section.
- Caro**: Appears on the sixth staff, marking the beginning of a section.
- O. Jam. Andron a-**: Appears on the eighth staff, marking the beginning of a section.
- May. Ant?**: Appears on the eighth staff, below the previous label.

The score concludes with a final staff containing a treble clef, a key signature of one flat, and a 3/4 time signature.



Handwritten musical score on aged paper, featuring ten staves of music. The notation includes various note values, rests, and bar lines. The lyrics "Andron apanton Socrates sofotalos andron apanton" are written across the lower staves. A small "Sof" is written above the third staff.

Andron apanton

andron apanton andron apanton Socrates sofotalos andron apanton

andron apanton Socrates sofotalos

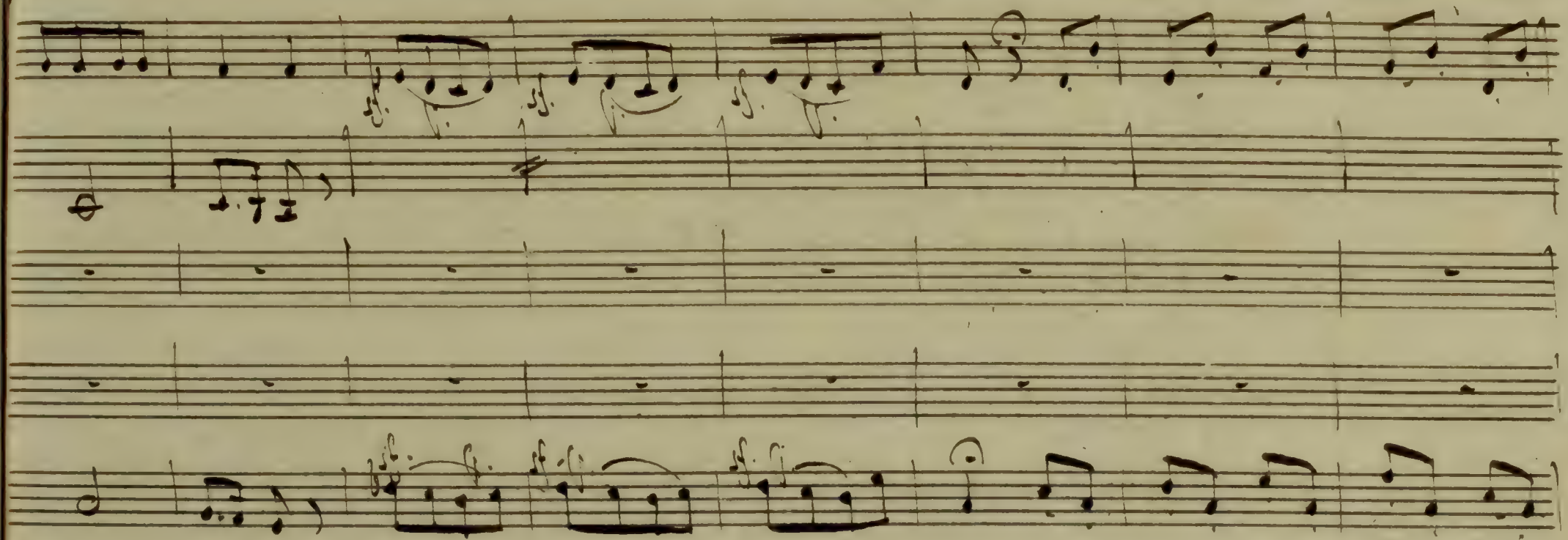


socrates sofotalof

Andron Aganton socrates sofotalof m. m.

Paton Agantolon

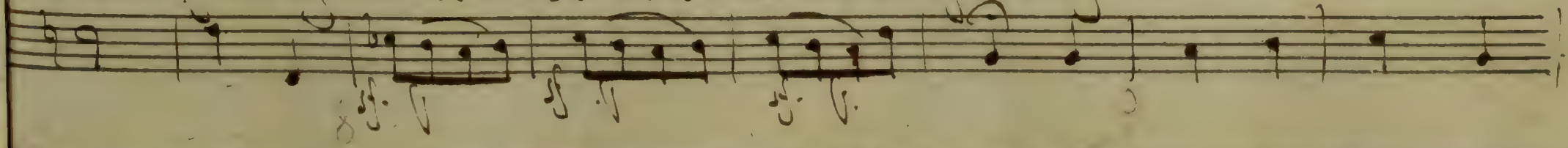




Alam.

Ion d'apami bomenof Ion d'a-

oreta scrofato loj soreta - soreta - soreta scrofato loj





Solo

pami bomenof. andron apanton andron apanton andron apanton Socrates se



Handwritten musical score on ten staves. The notation includes various note values, rests, and dynamic markings like "f." and "ff.". The lyrics "andron aponton iocratef iofotalof" are written across the lower staves. The manuscript is aged and shows some wear.

andron aponton iocratef iofotalof

iofotalof

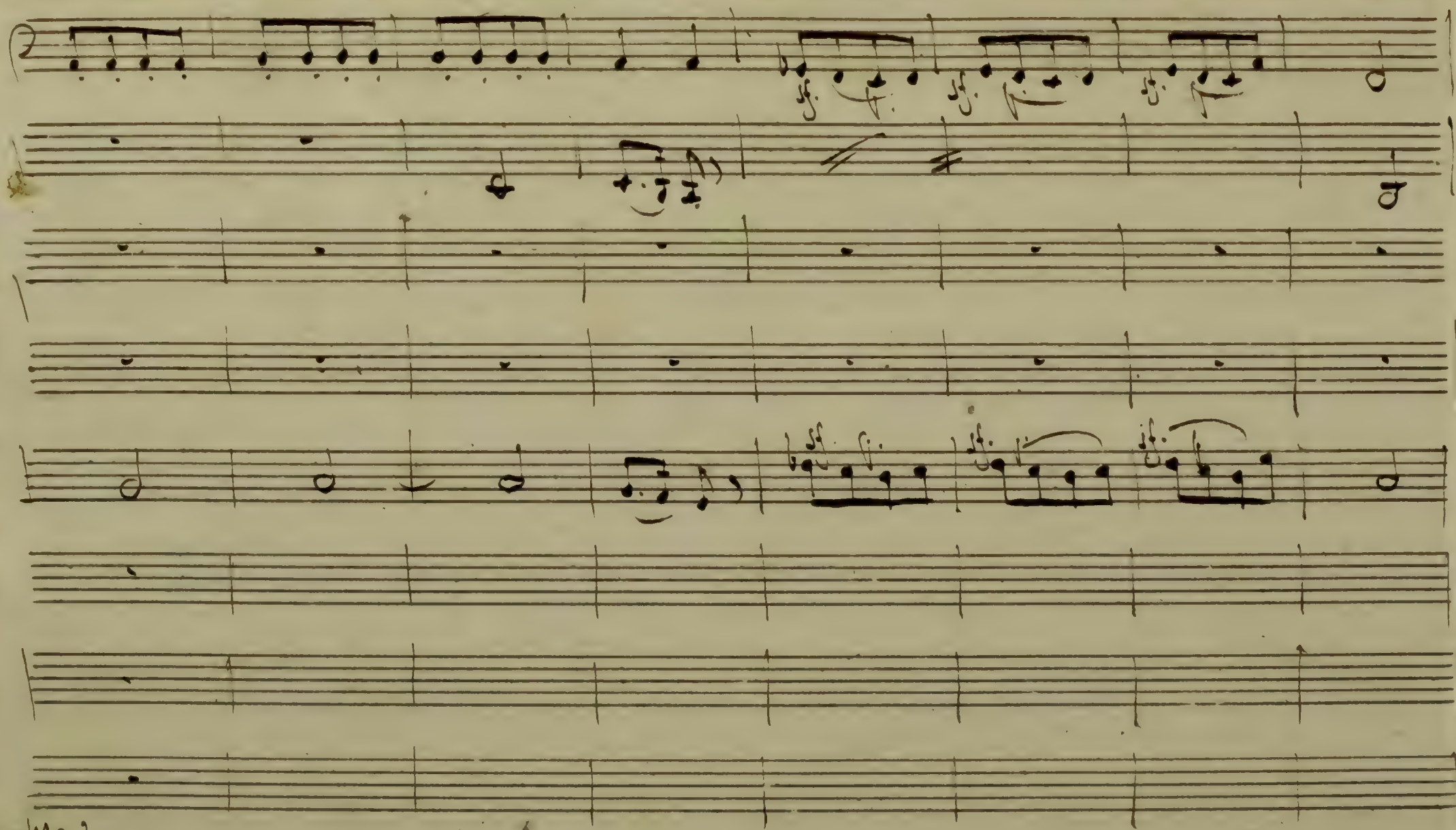
andron aponton iocratef iofotalof

12

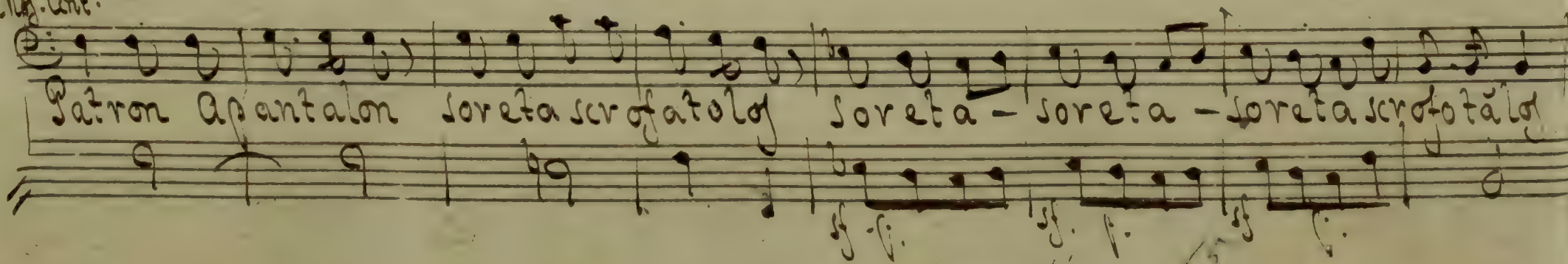
f. f.

13

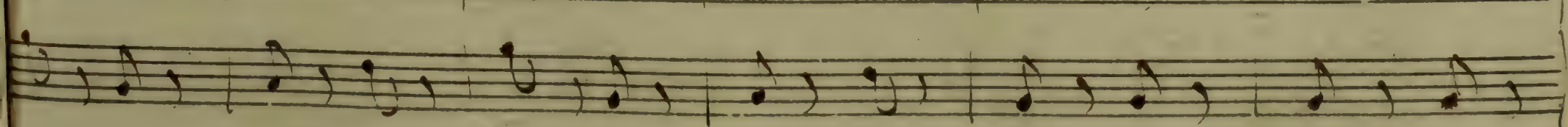
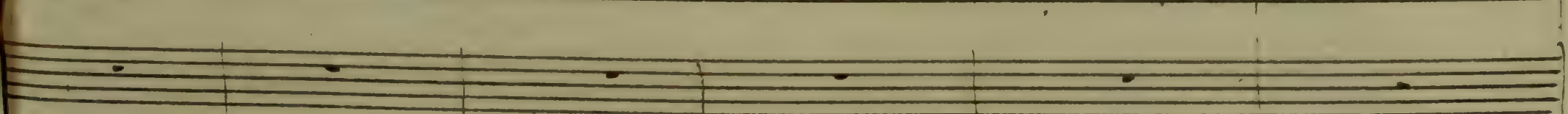
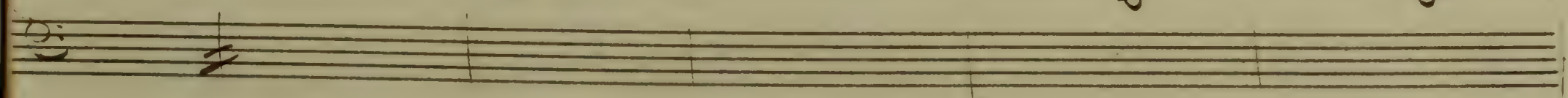
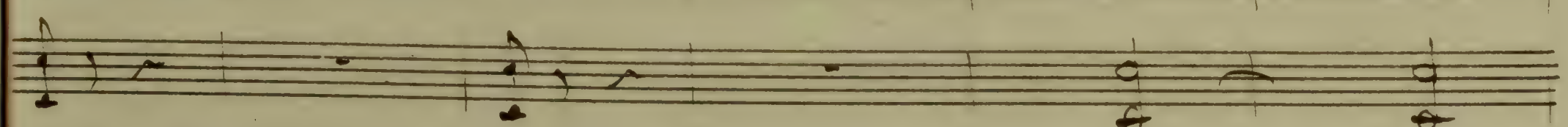
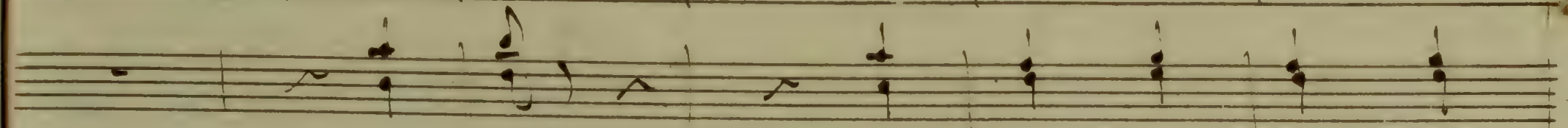
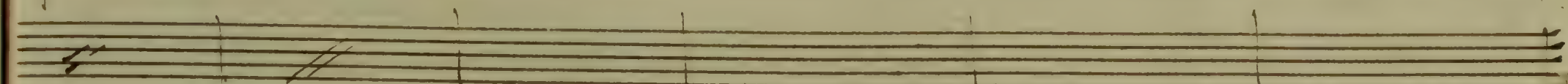




Ms. Ant.



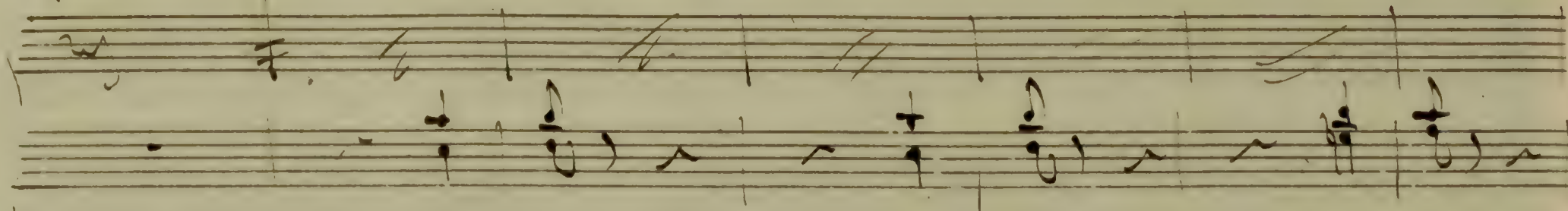




15,

17





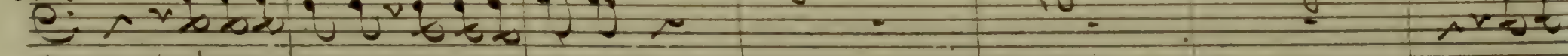
Cilla



Calan.



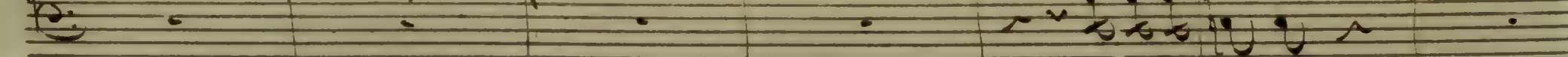
Mat. ant.



quando io mi infiamo salto a tempesta.

lagamba aoh Dio!

Q. Tam: vā chi a Malora, cance spallammo...

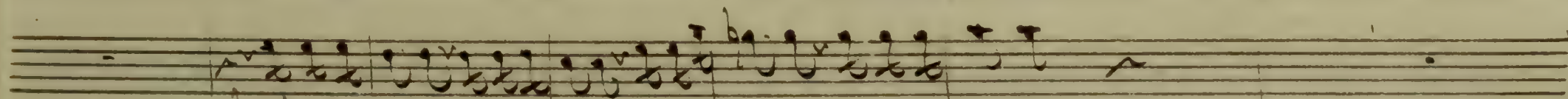
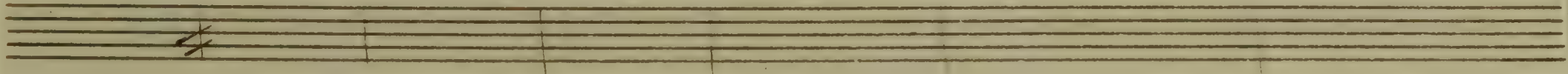
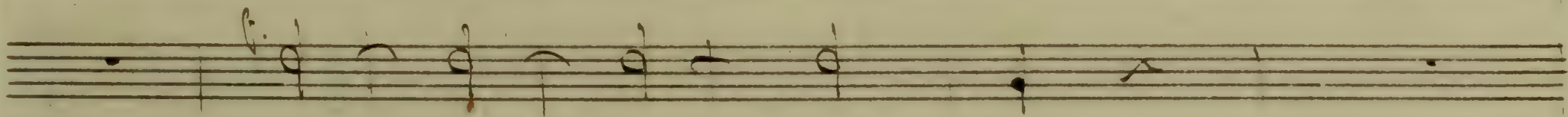
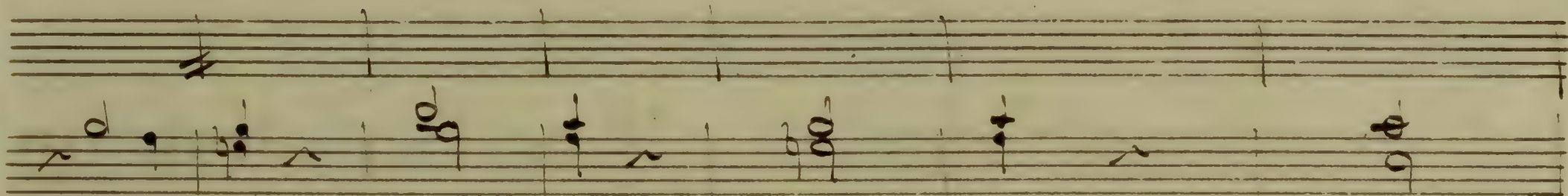
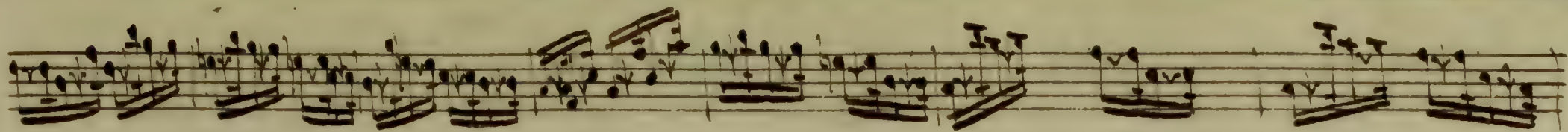


lo vracci

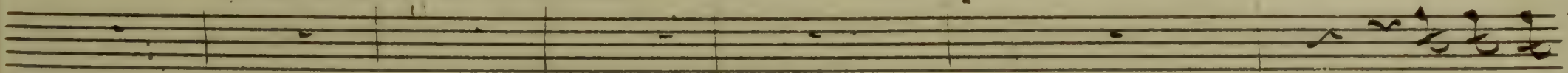
Oimè la testa!







an ah sta vi ta va no do ca to



son roui



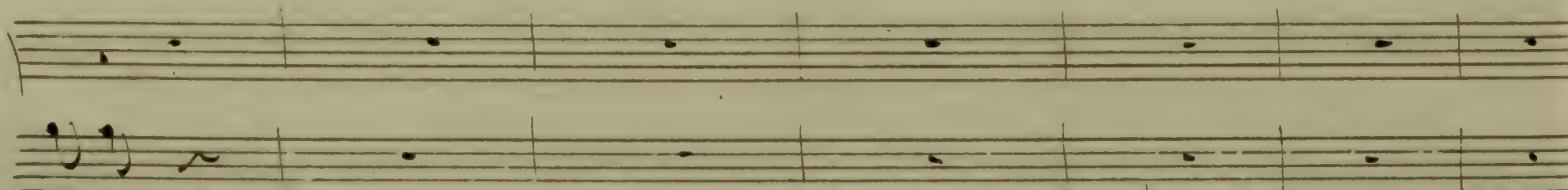
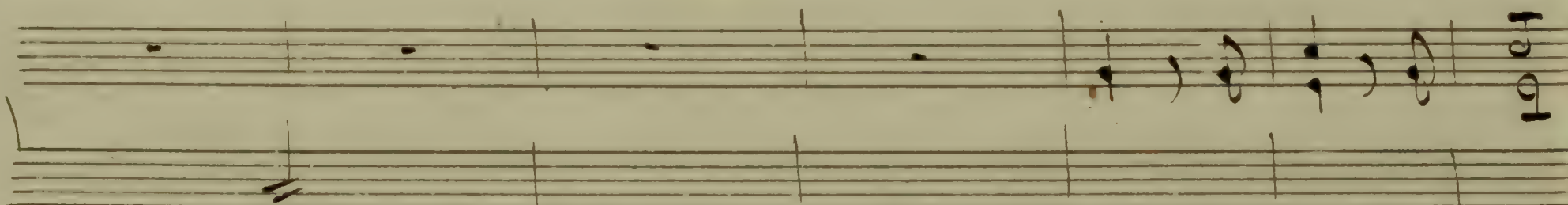
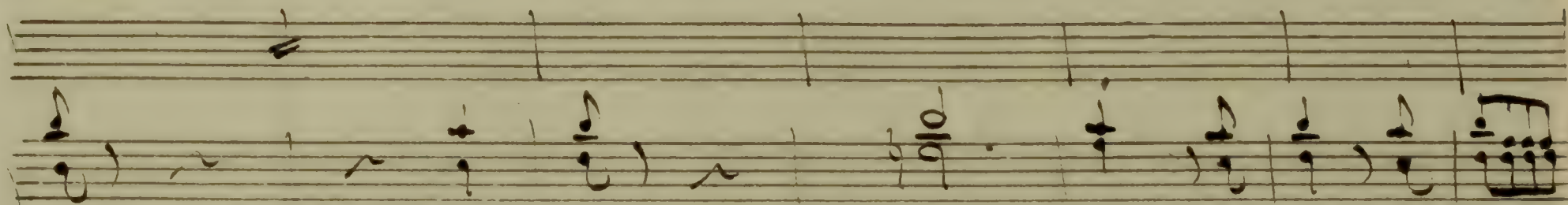
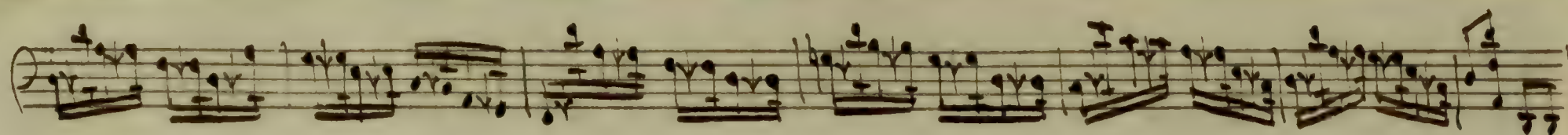
mio non ha fa to tra



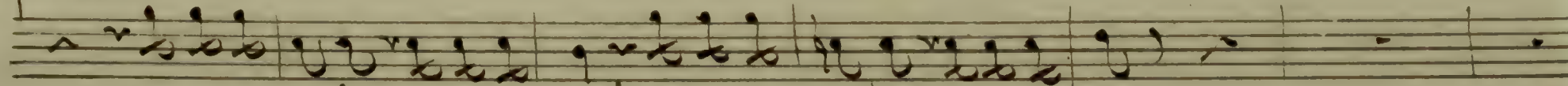
ti hai fatto male?



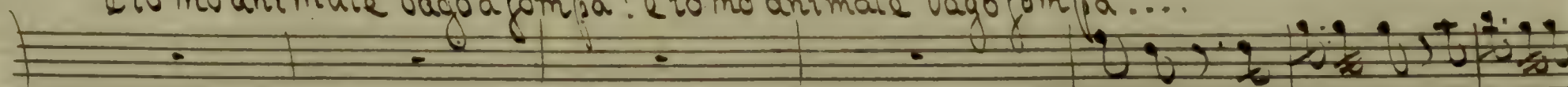




nato.



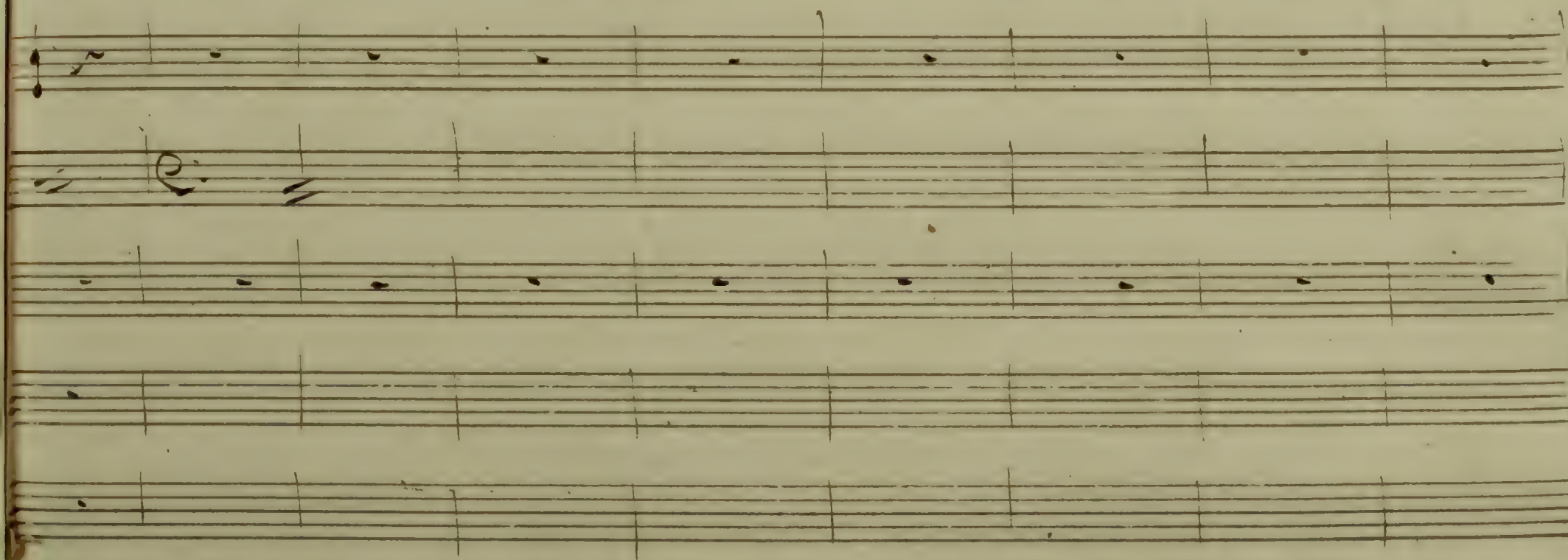
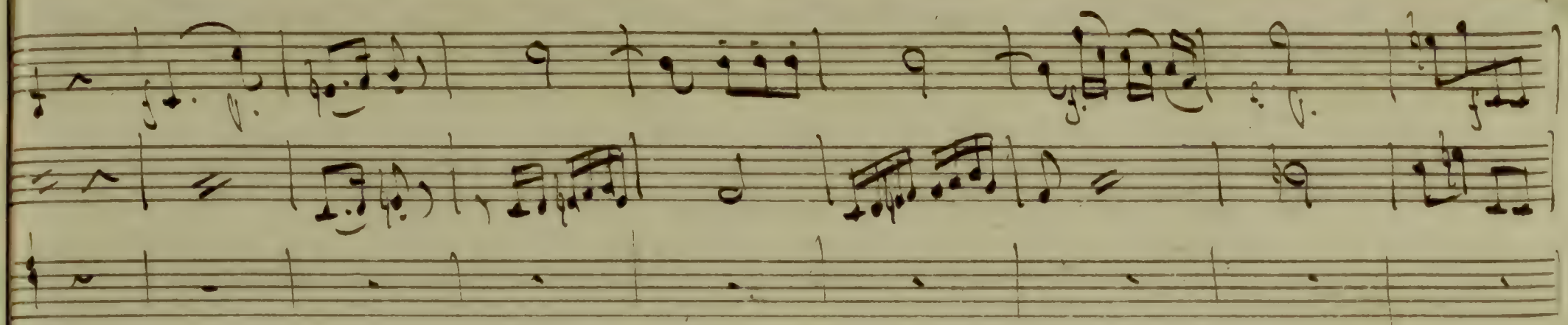
io mo animale vago a zompa! e io mo animale vago a zompa....



zitto; parenteli parenteli







quando si rombo la e si rompesero anche le Costole anche le costole

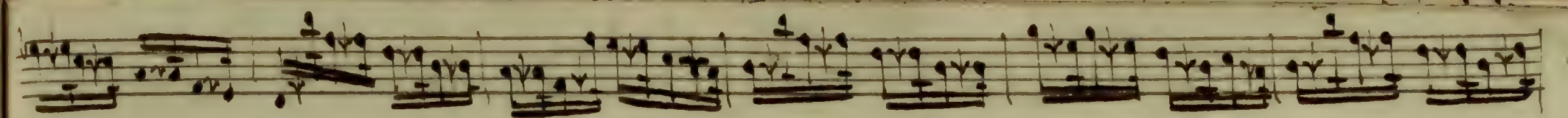
24 25 26



Non fa la macchina, che solo smuoversi e il centro perdere di gravi-  
tà

27 28





io voglio



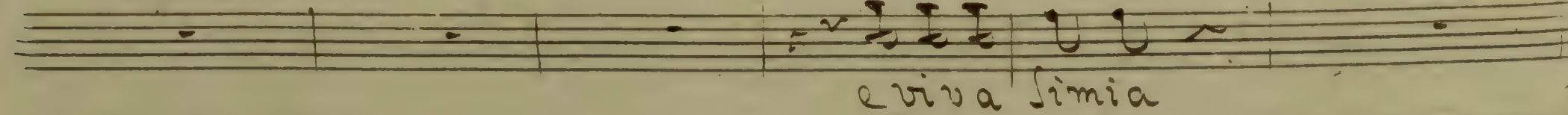
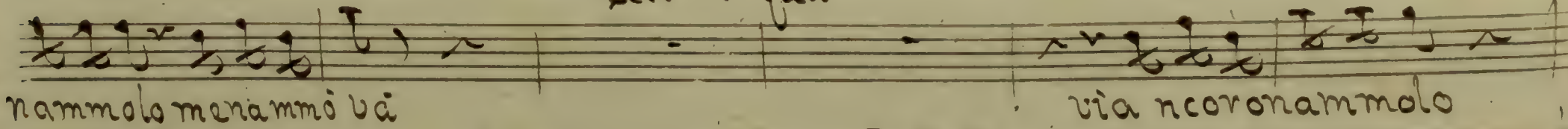
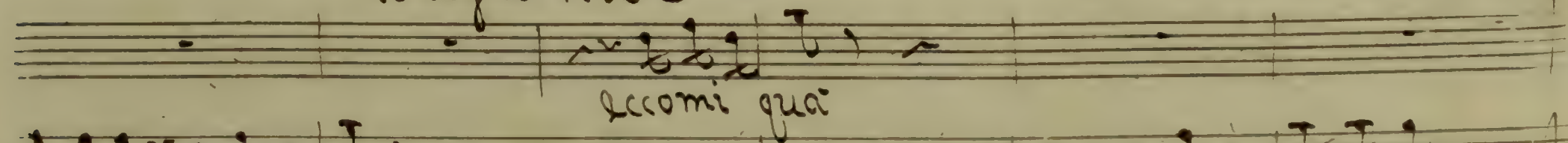
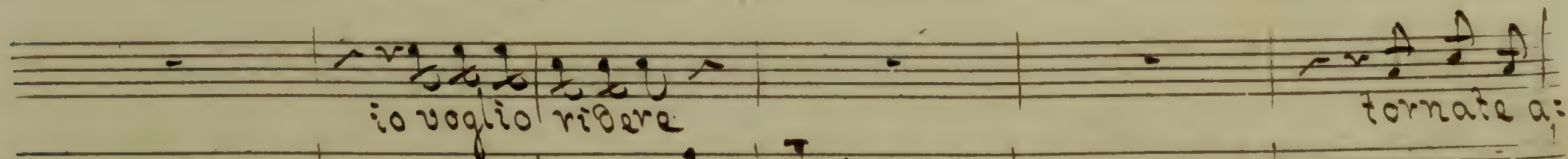
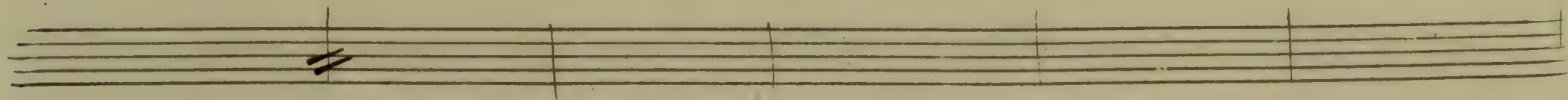
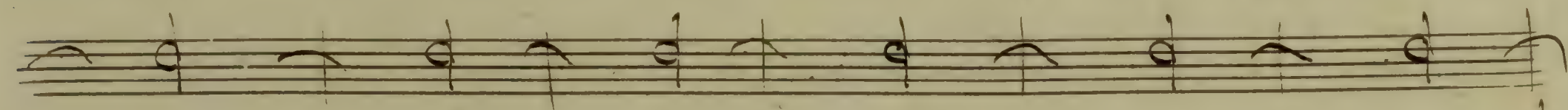
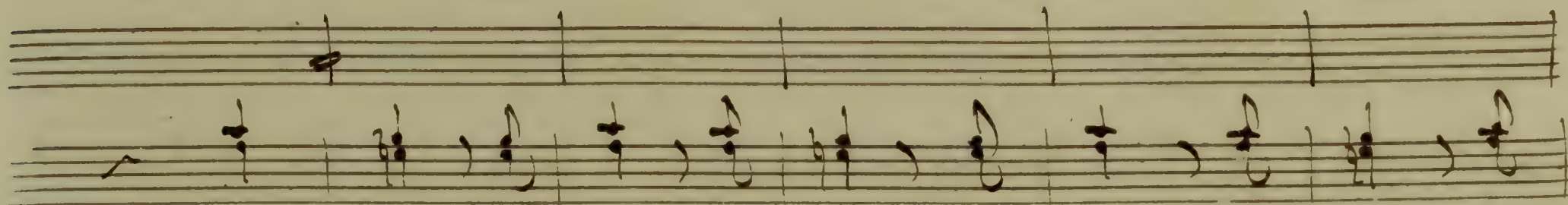
viavolo come alio posito mo scio'cia alocrate pence zuca mo scio'cia alocrate pence zuca,



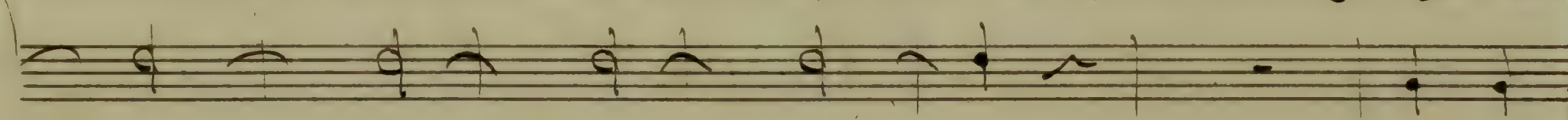
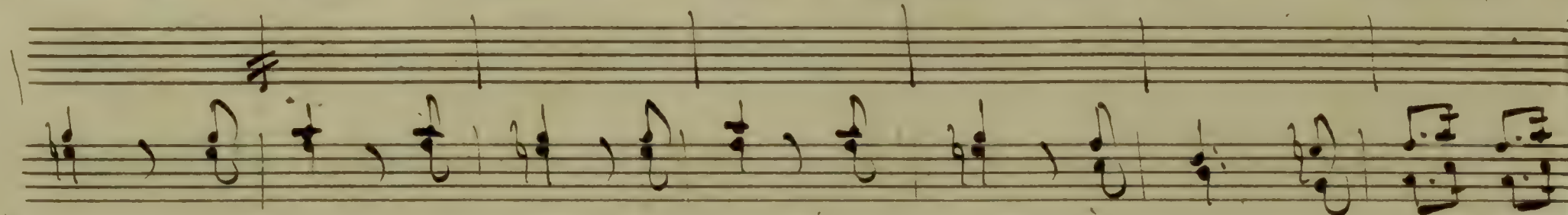
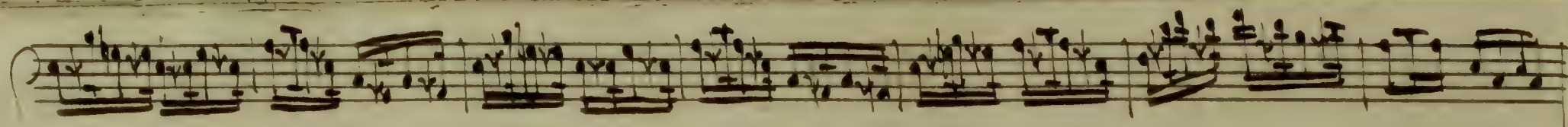


ridere, tornate afa  
lesto lestissimo: e comincia  
viancoro:  
e viva l'amic. mafatin'a

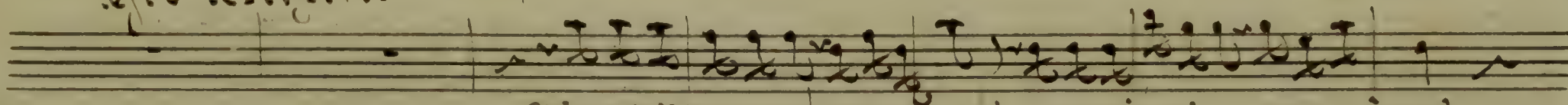








fa.  
lesto lestissimo



via ancor ammo o men amo vei

ma fati in la?





Solo

Coro

Andron apanton Andron Apanton Andron Apanton Socrates sofotaloy

37

38



Andron Apanton Socrates Sofotalo

Andron Apanton Socrates Sofotalo

39



Handwritten musical notation on three staves. The top staff contains a series of eighth and sixteenth notes, some beamed together. The middle staff has a similar melodic line. The bottom staff features a more complex texture with many beamed sixteenth notes, possibly representing a keyboard or lute accompaniment.

Corni Clafai

Handwritten musical notation for 'Corni Clafai'. It begins with a treble clef and a key signature of one flat. The notation consists of several measures of music, including a 'Soli' marking under a measure. The music is written in a style typical of 18th or 19th-century manuscript notation.

Four empty musical staves, each consisting of five horizontal lines, providing space for further musical notation.

Handwritten musical notation on two staves, accompanied by lyrics in Italian. The first staff has the lyrics 'mpini di quercia riceui sta Corona.' and the second staff has 'Mariteretti in testa Na'. The notation includes various note values and rests.



*Ad. Jam.*  
questa Corona accetto m

Reo. a in persona: Ma se le forze mancano pigliane almeno il cor pigliane almeno il cor

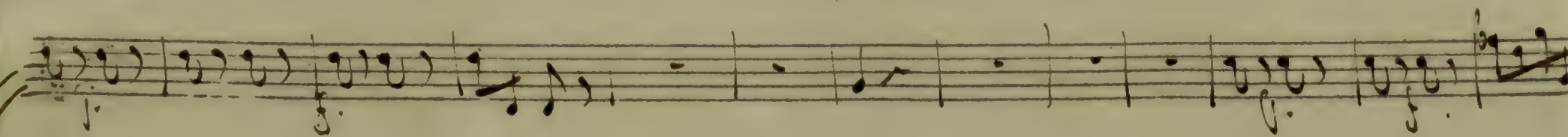
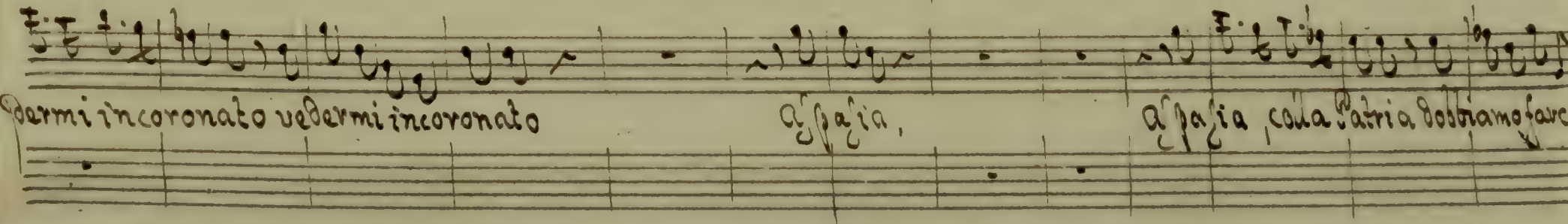
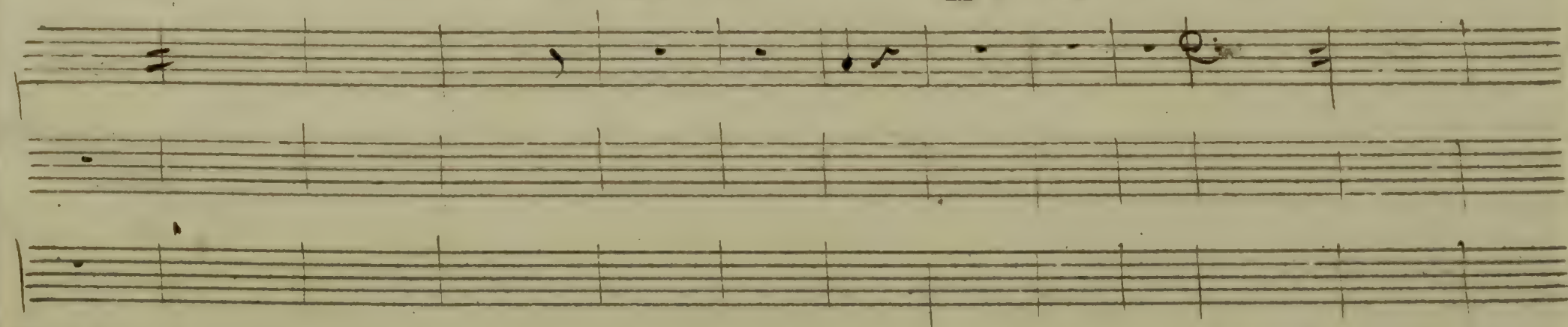
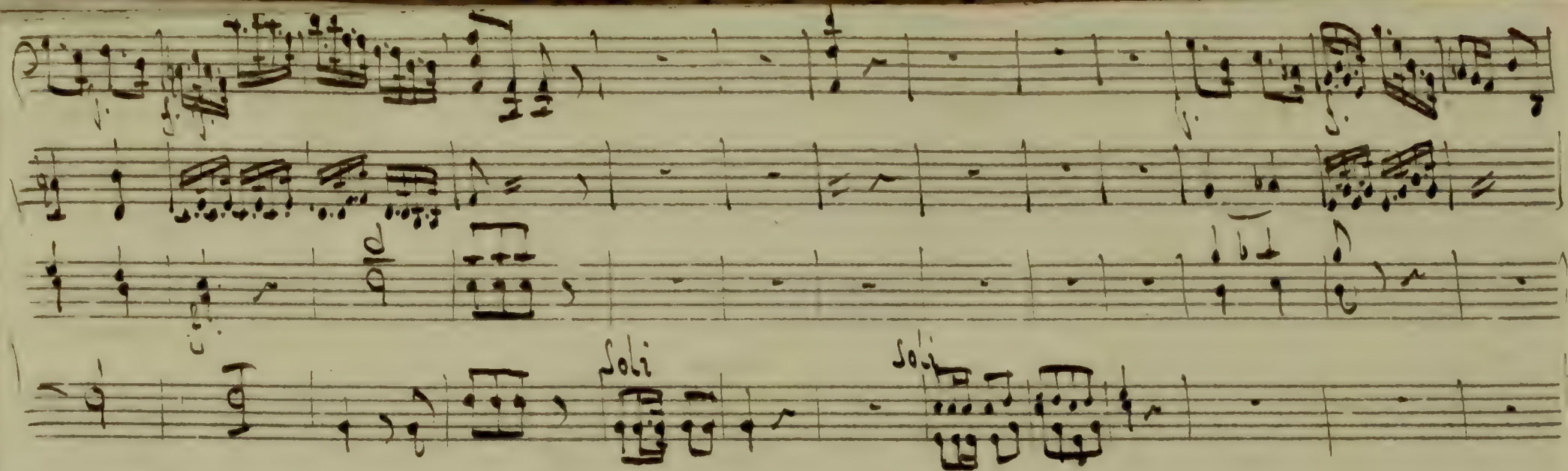


Soli

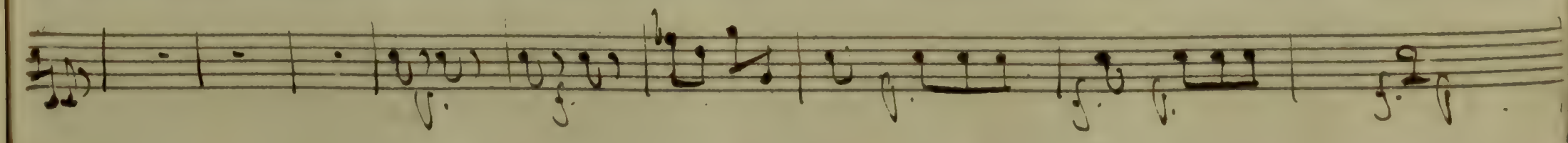
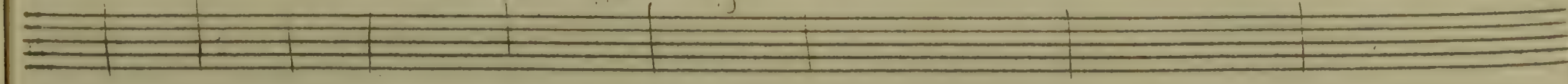
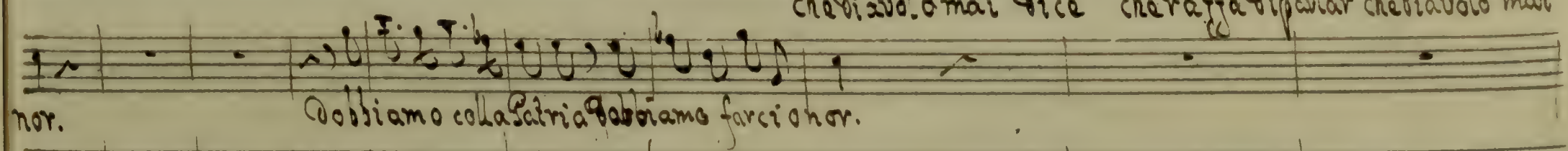
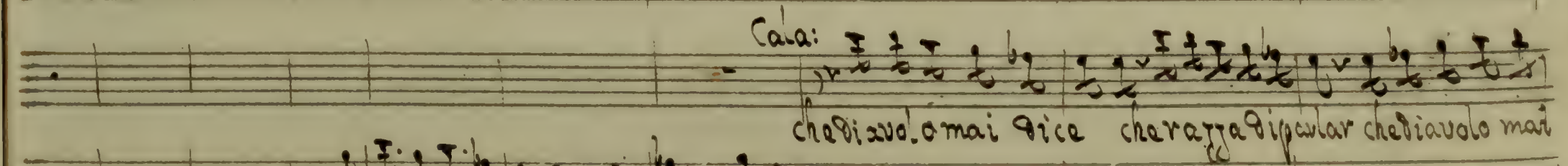
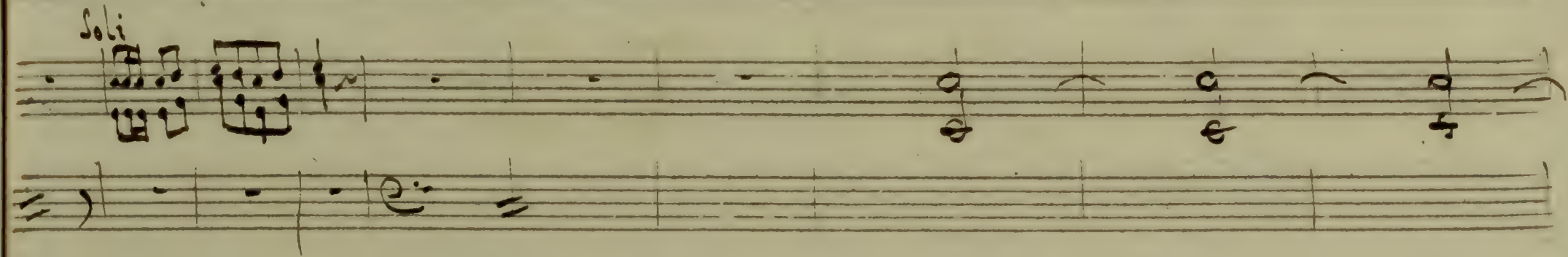
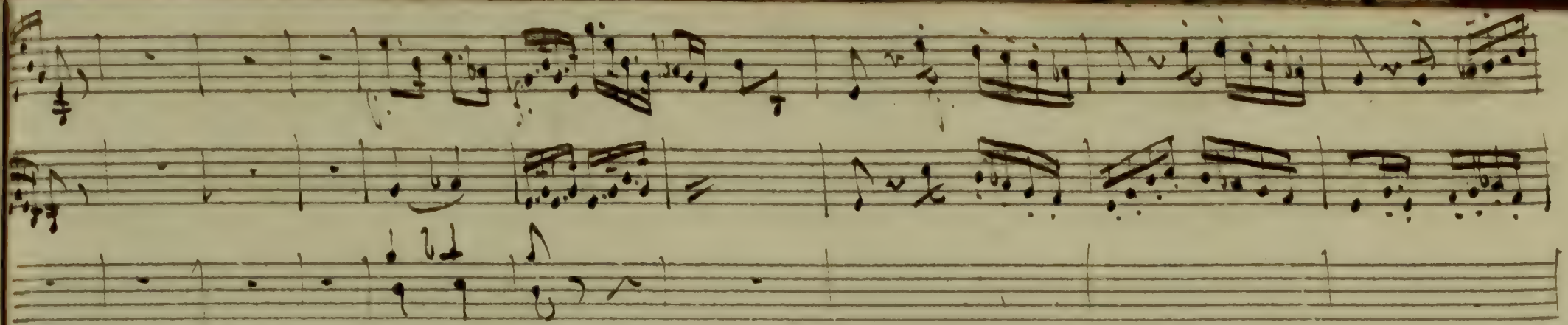
con Affagia allato

l'altra Corona affetto ve.

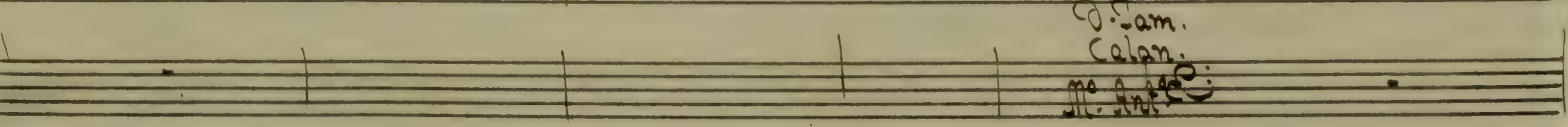
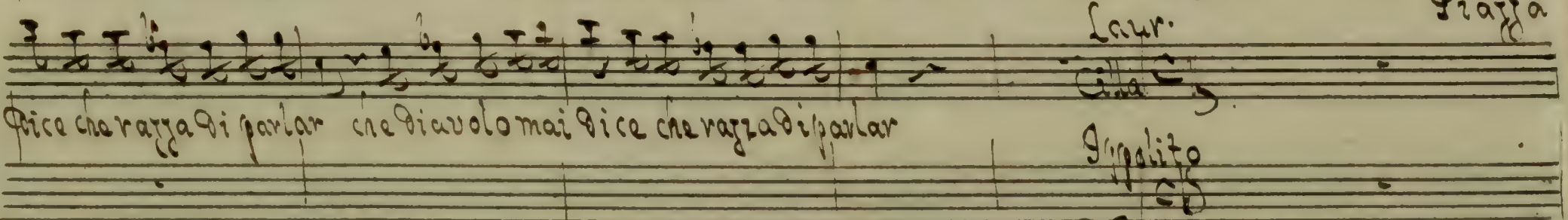
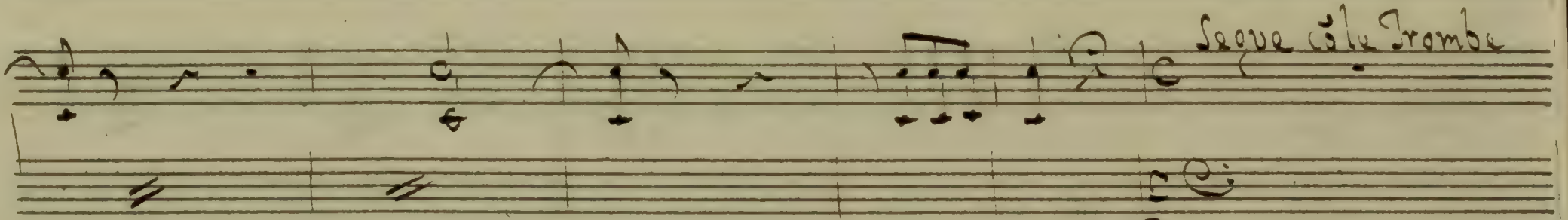
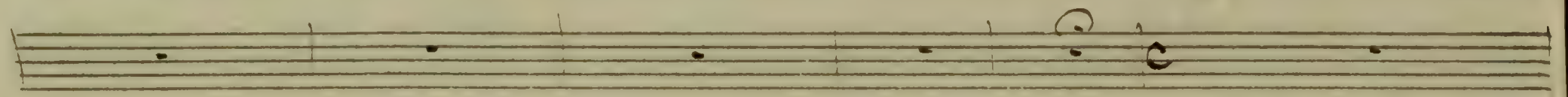
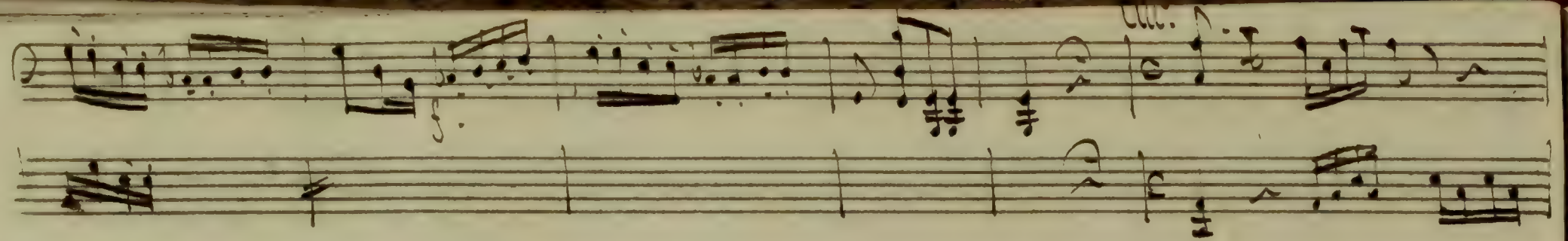




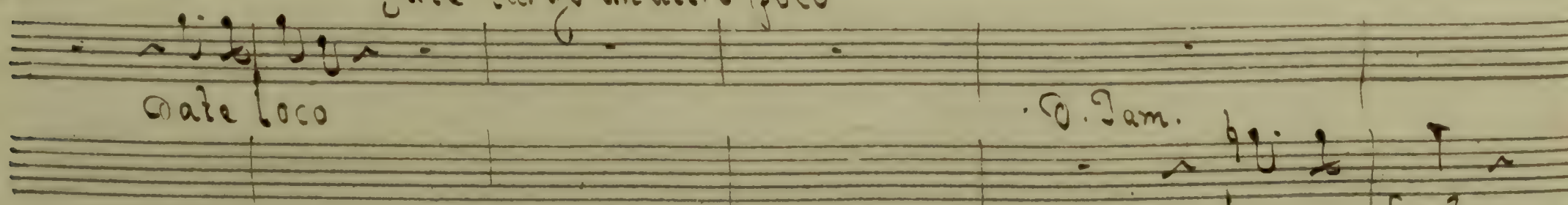
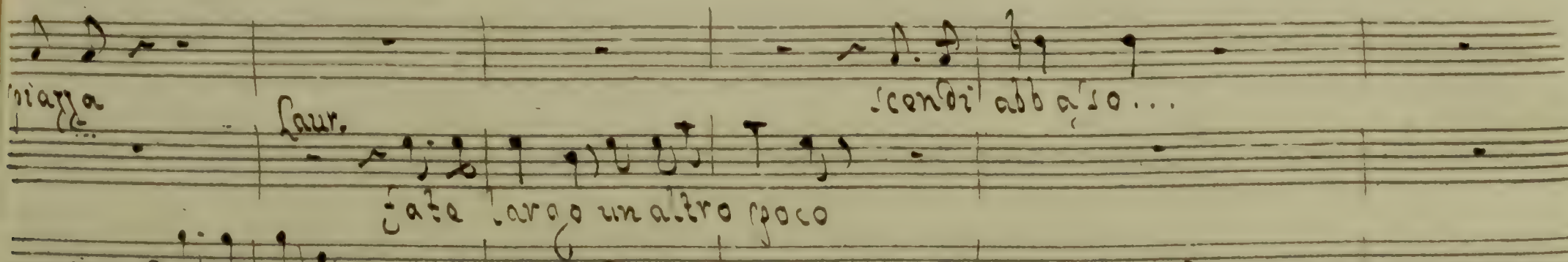
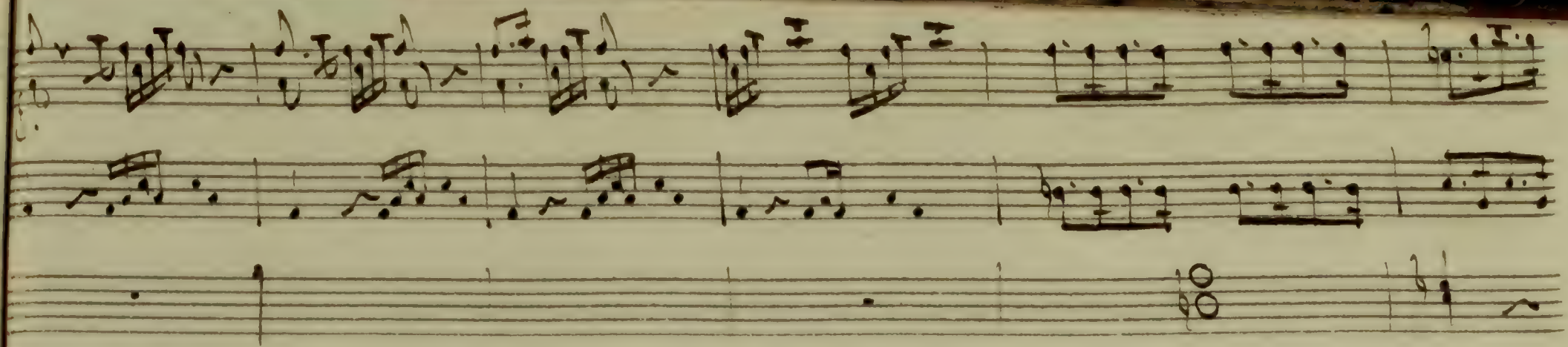










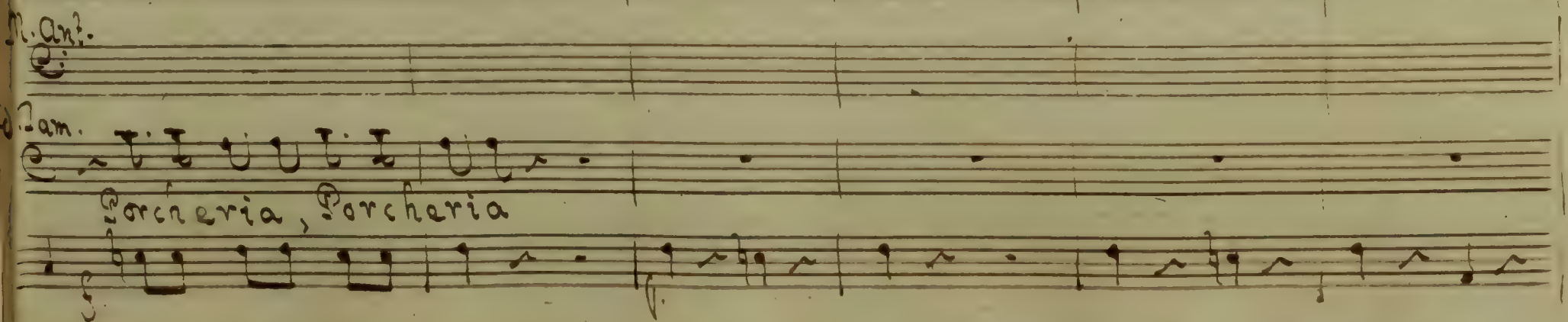
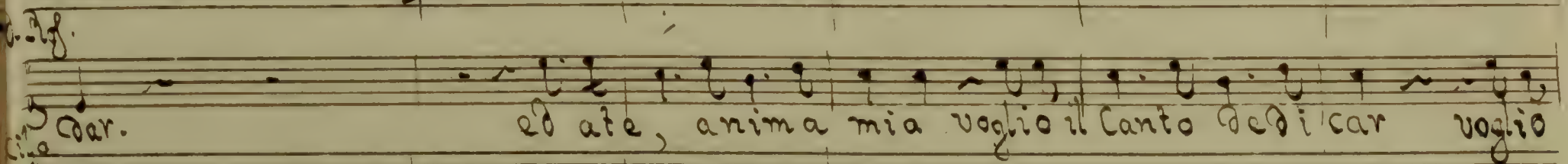
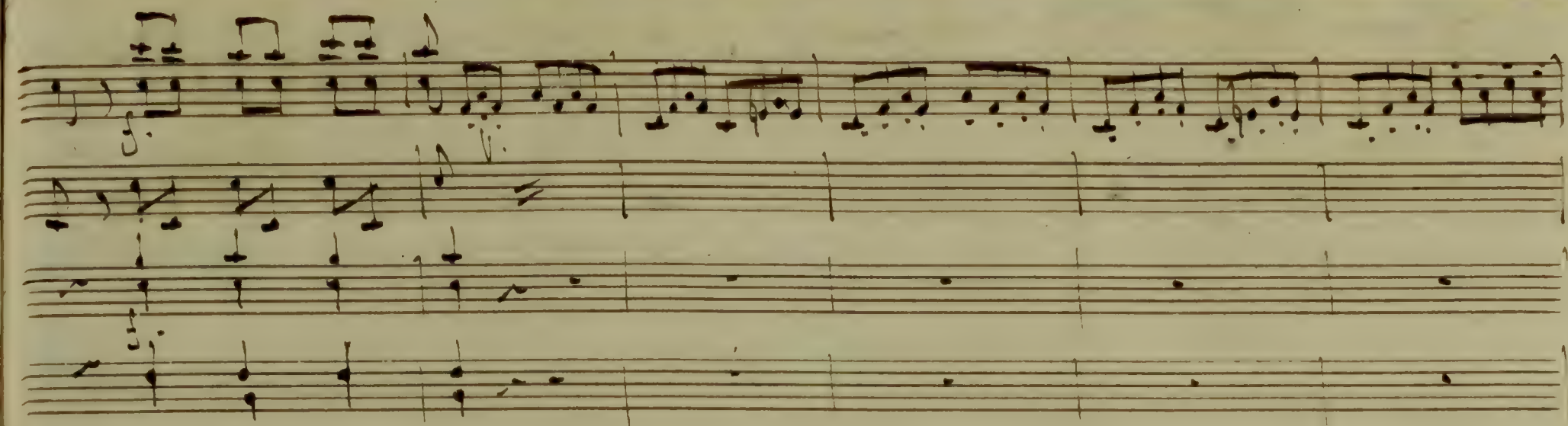




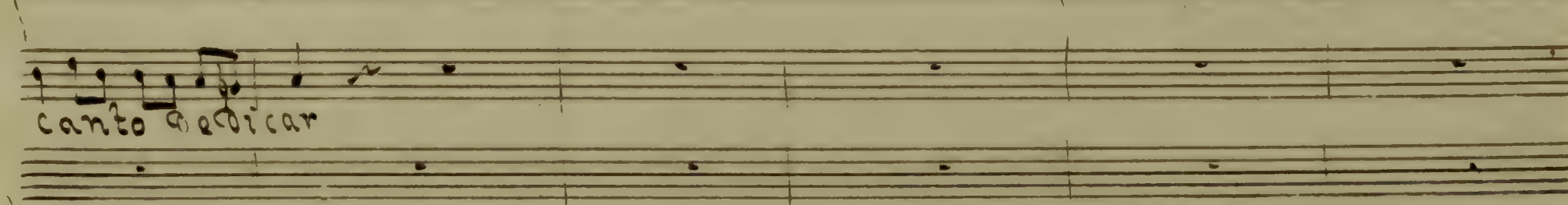
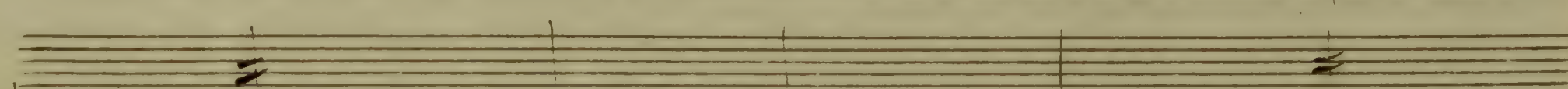
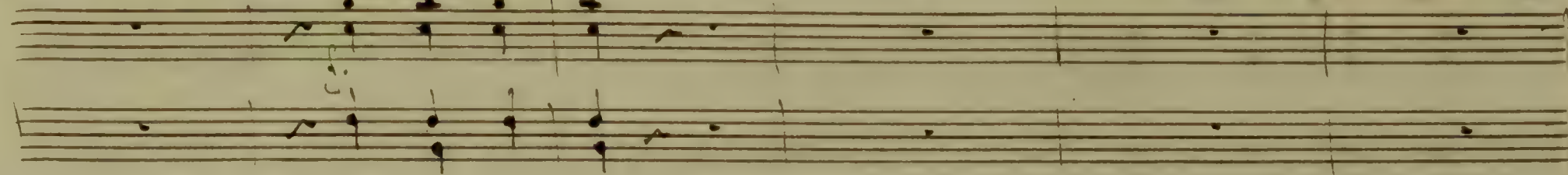
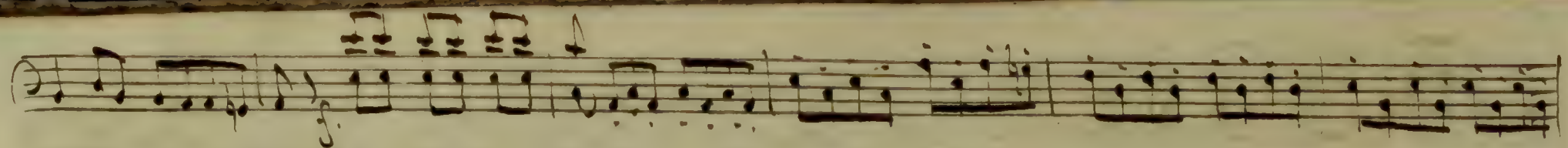
Scendi scendi Di cui arrica armonia un trattato voglio dar un trattato voglio

che vuoi far

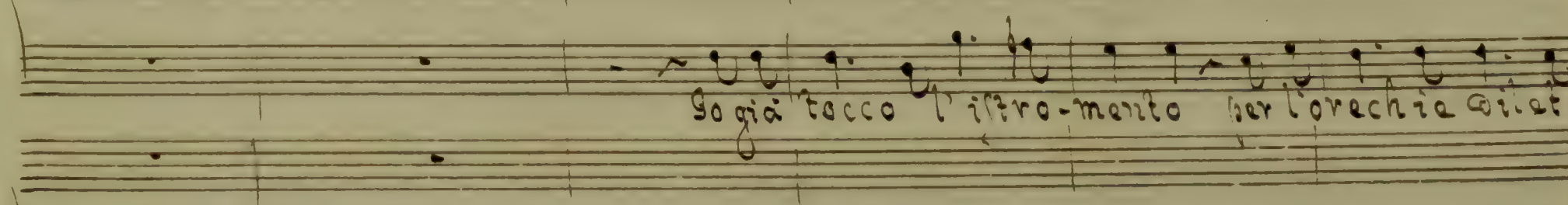




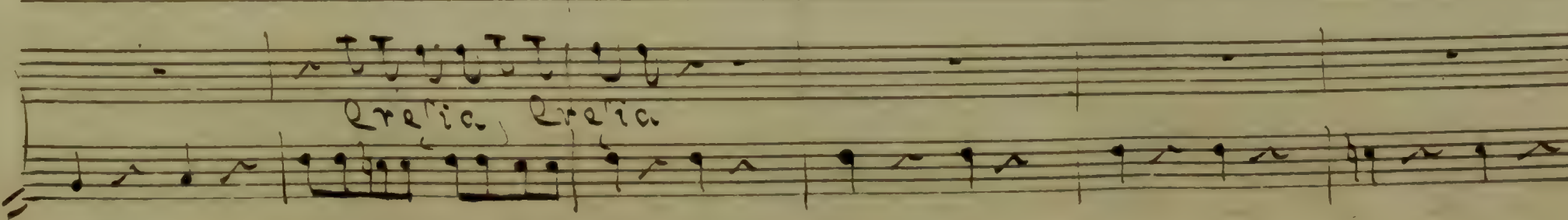




canto a edicar

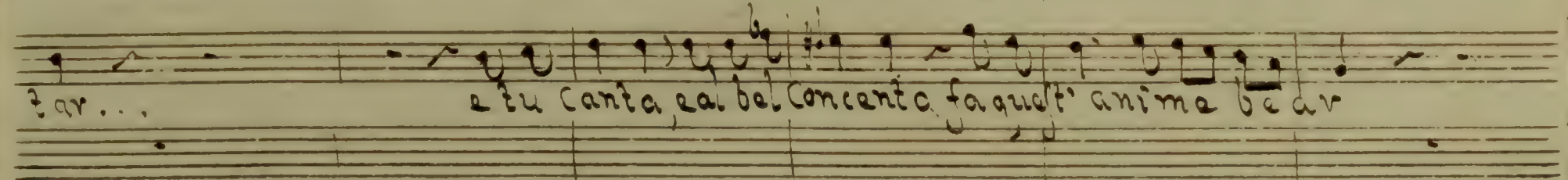
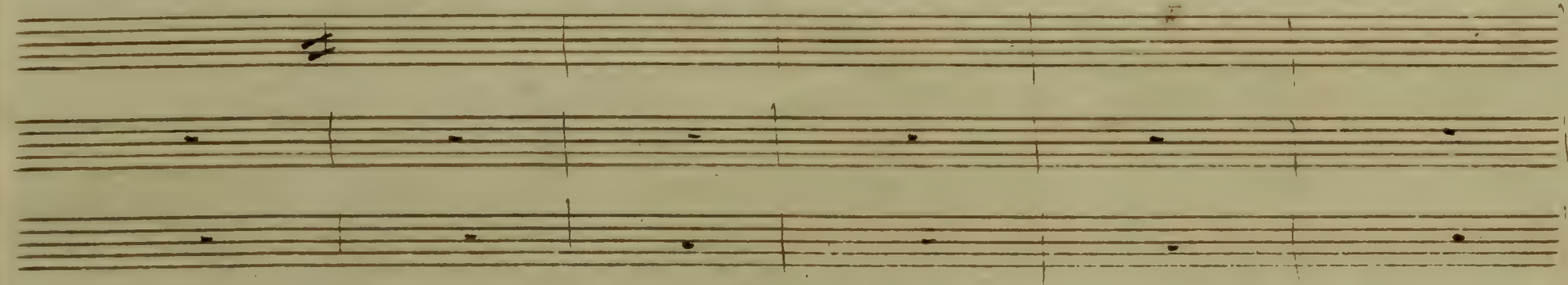
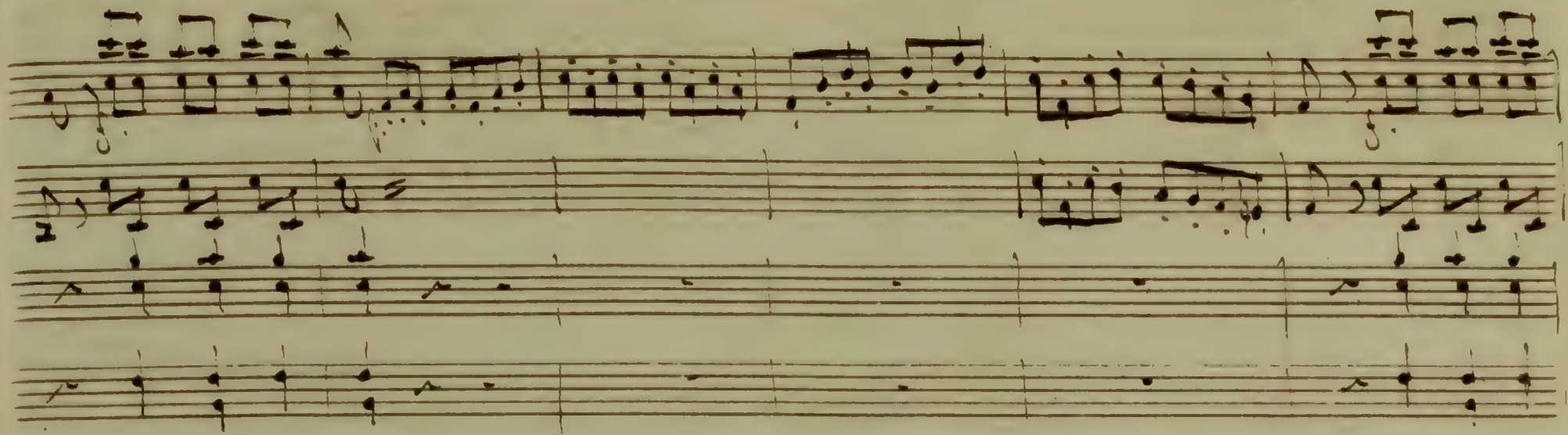


So già tocco l'istromento per l'orechia di lei:



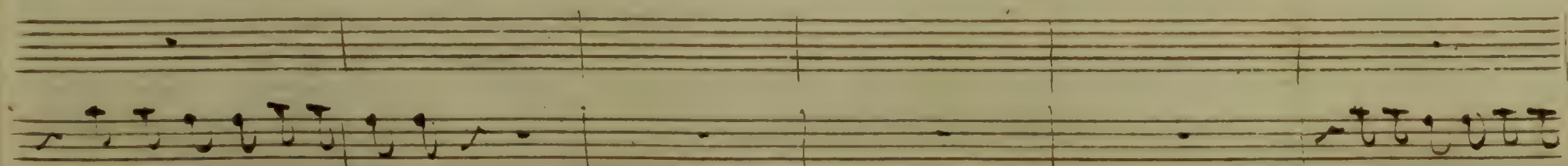
Oratio, Oratio





car...

e tu canta, e al bel Concerto fa quell' anima be ar

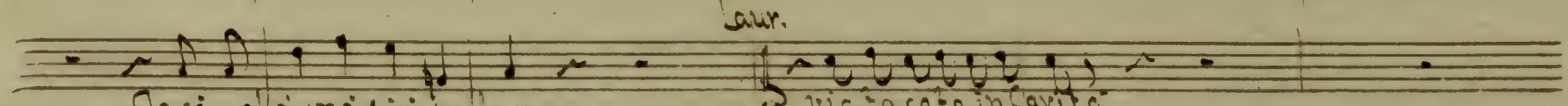
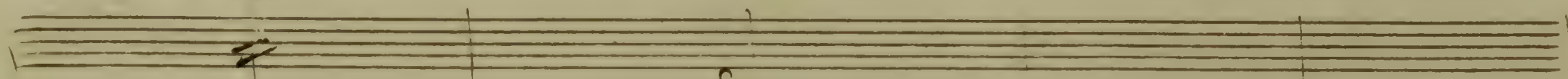
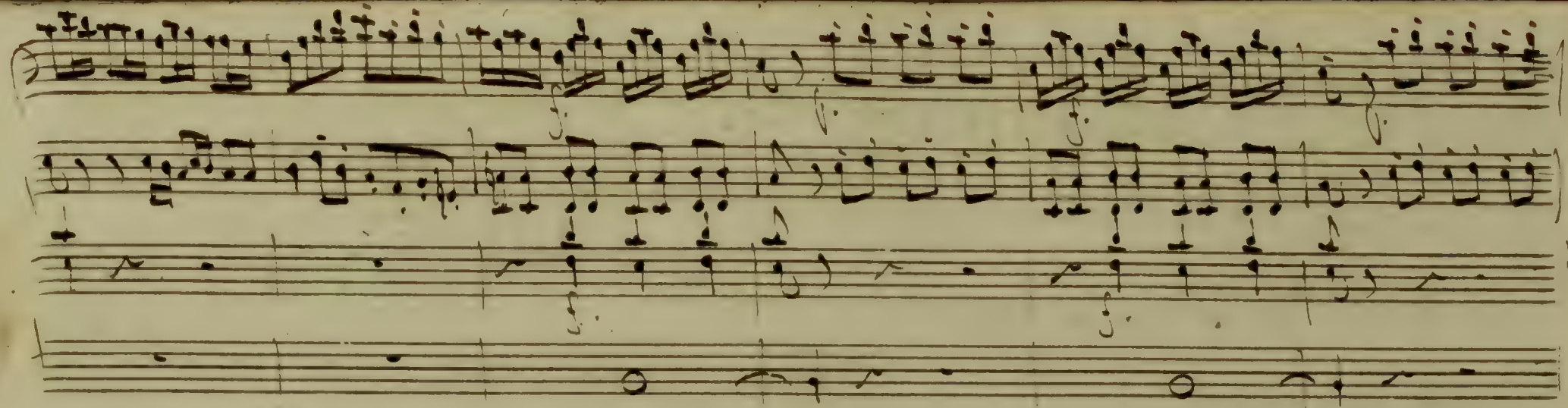


Non lo sento non lo sento



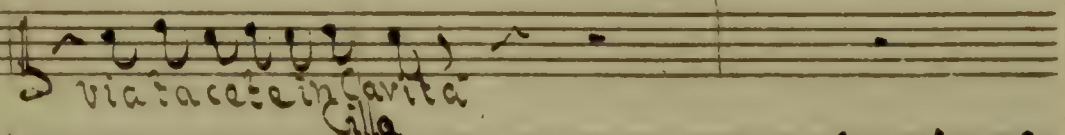
tradimento tradi:



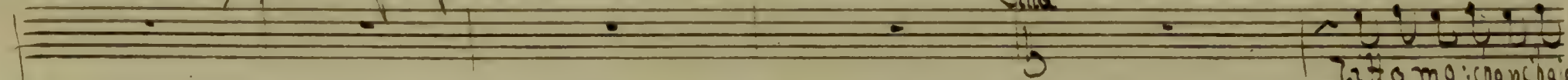


Daci, oia ne piu parlar

Car.



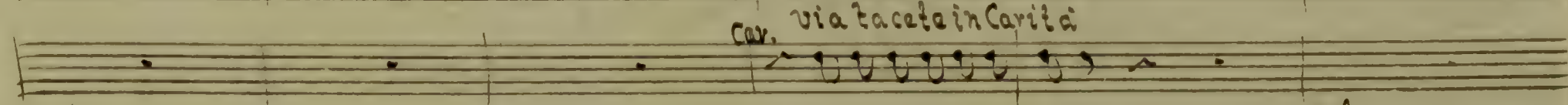
via tacete in Carità



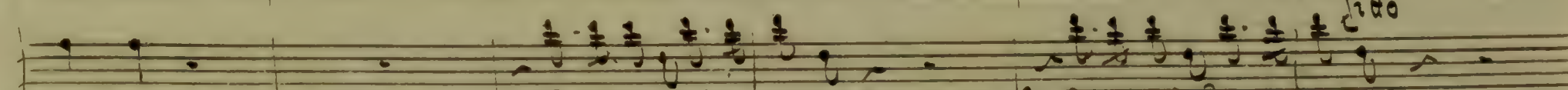
fitto mo: chenchè eda



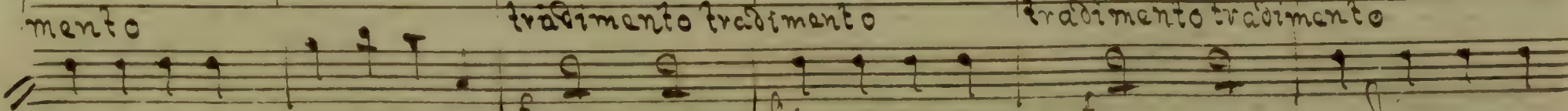
Car. via tacete in Carità



Ma.



fitto

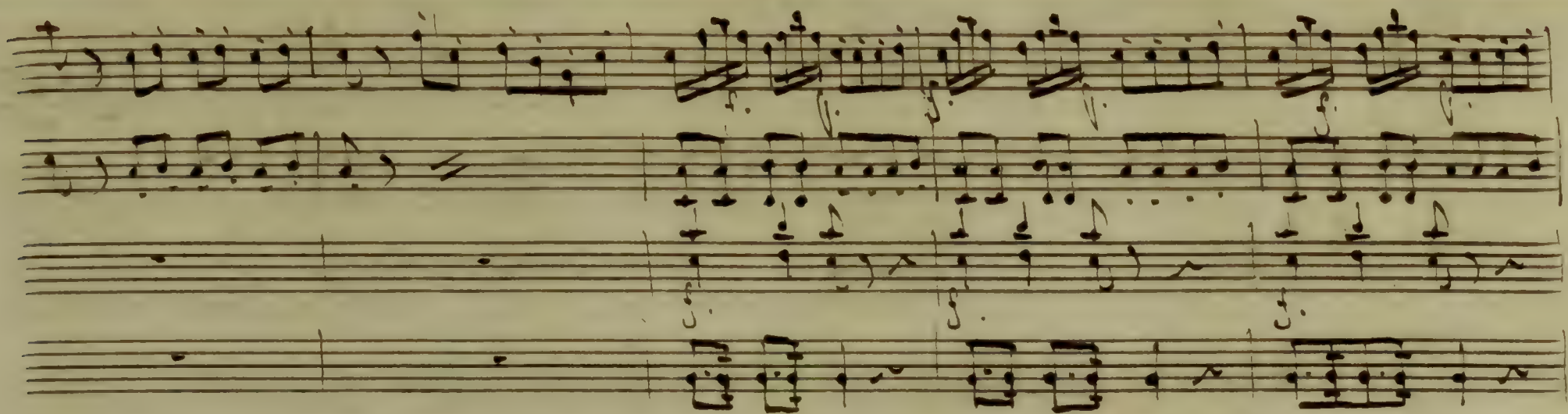


mento

tradimento tradimento

tradimento tradimento





Co. Reg. Laur.

taci oia via facete... Gila

fa. zitto

via facete...

fa. zitto

questa e co' a da crepar tradimento... tradimento... tradimento...



Laur.

Via tacete in Carità in Carità via tacete in carità  
mo zitto mo: che ne haie de là che ce ha de là zitto mo che haie de là

Via.

via  
mo zitto

tradimento

questa è co' a da vejar.



*Largo*

This is a handwritten musical score on aged, slightly stained paper. The score consists of ten staves. The notation is in a cursive, handwritten style. The first staff begins with a treble clef and a key signature of one sharp (F#). The tempo marking "Largo" is written in cursive above the first staff. The notation includes various musical symbols such as clefs, time signatures, and notes. The paper shows signs of age, including discoloration and some staining. The right edge of the page shows the binding of the book.



Handwritten musical notation on a five-line staff, featuring various note values and rests.

Handwritten musical notation on a five-line staff, featuring various note values and rests.

Handwritten musical notation on a five-line staff, featuring various note values and rests.

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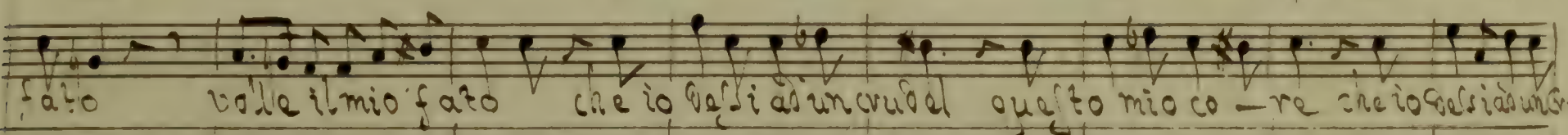
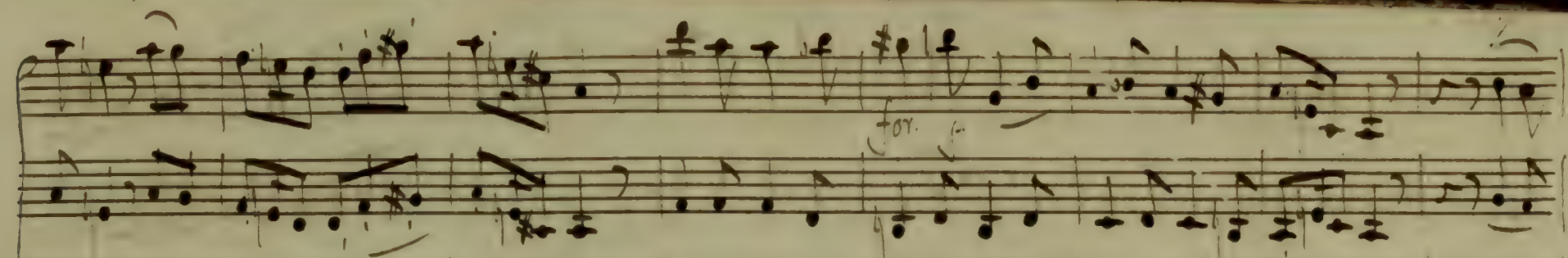
Handwritten musical notation on a five-line staff, featuring various note values and rests.

Handwritten musical notation on a five-line staff, featuring various note values and rests.

*Vol. 9.*

*Vol. 9. 1. 2. 3. 4. 5. 6. 7. 8. 9. 10. 11. 12. 13. 14. 15. 16. 17. 18. 19. 20. 21. 22. 23. 24. 25. 26. 27. 28. 29. 30. 31. 32. 33. 34. 35. 36. 37. 38. 39. 40. 41. 42. 43. 44. 45. 46. 47. 48. 49. 50. 51. 52. 53. 54. 55. 56. 57. 58. 59. 60. 61. 62. 63. 64. 65. 66. 67. 68. 69. 70. 71. 72. 73. 74. 75. 76. 77. 78. 79. 80. 81. 82. 83. 84. 85. 86. 87. 88. 89. 90. 91. 92. 93. 94. 95. 96. 97. 98. 99. 100.*





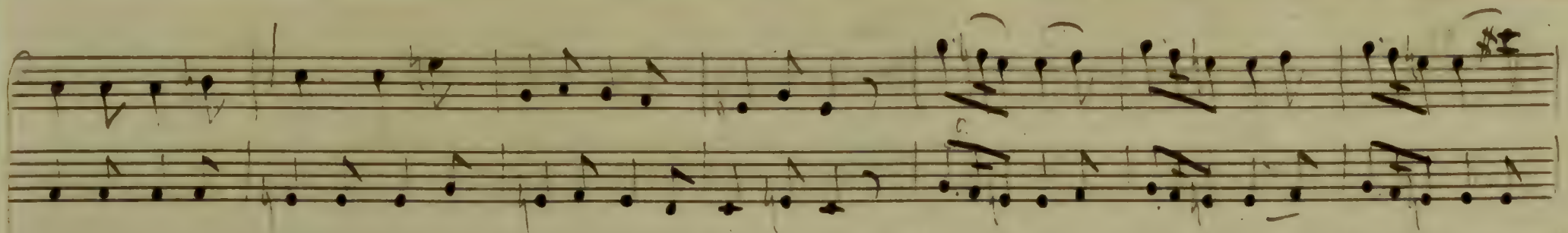
fato volle il mio fato che io velli ad un crudel questo mio co - re che io velli ad un cru:





Handwritten musical score on aged paper. The score consists of ten staves. The notation includes various musical symbols such as notes, rests, and accidentals. The lyrics "del que- sto - mio co- re." are written under the fourth staff.





bascare lo facea quel Gijsiata - to di lagrime, soppi-ri soppi-ri e

Handwritten musical notation on two staves. The first staff contains a series of eighth and sixteenth notes, some beamed together. The second staff continues the melody with similar note values. The ink is dark and the paper shows signs of age.



di do - re pa - cere to - cia o - zel - spie - tato - di lagrime so -



Handwritten musical score on two staves. The top staff contains a melodic line with various notes and rests, including a key signature change to two sharps (F# and C#). The bottom staff contains a corresponding bass line. The tempo marking "Allegro" is written above the top staff on the right side.

Handwritten musical score on two staves. The top staff contains a melodic line with lyrics written below it: "s p i r i t u s s a n c t u s d o m i n u s d e u s p a t e r". The bottom staff contains a corresponding bass line. The tempo marking "Lento" is written above the top staff on the right side. The lyrics "viva viva" are repeated several times on the right side of the page.

Handwritten musical score on two staves. The top staff contains a melodic line with lyrics written below it: "viva un". The bottom staff contains a corresponding bass line. The tempo marking "Allegro" is written above the top staff on the right side.



Handwritten musical score for a string quartet, measures 1-4. The notation is on four staves. The first staff has a treble clef and a key signature of one sharp (F#). The second staff has a treble clef. The third and fourth staves have bass clefs. The music consists of various note values, including eighth and sixteenth notes, and rests.

Handwritten musical score with vocal parts, measures 5-8. The notation is on four staves. The first staff has a treble clef and a key signature of one sharp (F#). The second staff has a treble clef. The third and fourth staves have bass clefs. The music includes vocal lines with lyrics. There are double bar lines at the beginning of measures 5, 6, 7, and 8.

viva viva... *Q. Reg.* Iaci olà ne più parlar.

viva viva....

Handwritten musical score for a horn, measures 9-12. The notation is on four staves. The first staff has a treble clef and a key signature of one sharp (F#). The second staff has a treble clef. The third and fourth staves have bass clefs. The music includes a horn part with lyrics. There are double bar lines at the beginning of measures 9, 10, 11, and 12.

Corno viva un corno....



Handwritten musical score for piano accompaniment. The score consists of five staves. The first staff begins with a treble clef and a key signature of one sharp (F#). The music features a variety of notes, including eighth and sixteenth notes, and rests. The second staff continues the melodic line. The third staff shows a more active bass line with eighth notes. The fourth staff contains several measures with double bar lines and a large 'C' time signature, indicating a change in tempo or a section break. The fifth staff continues the accompaniment.

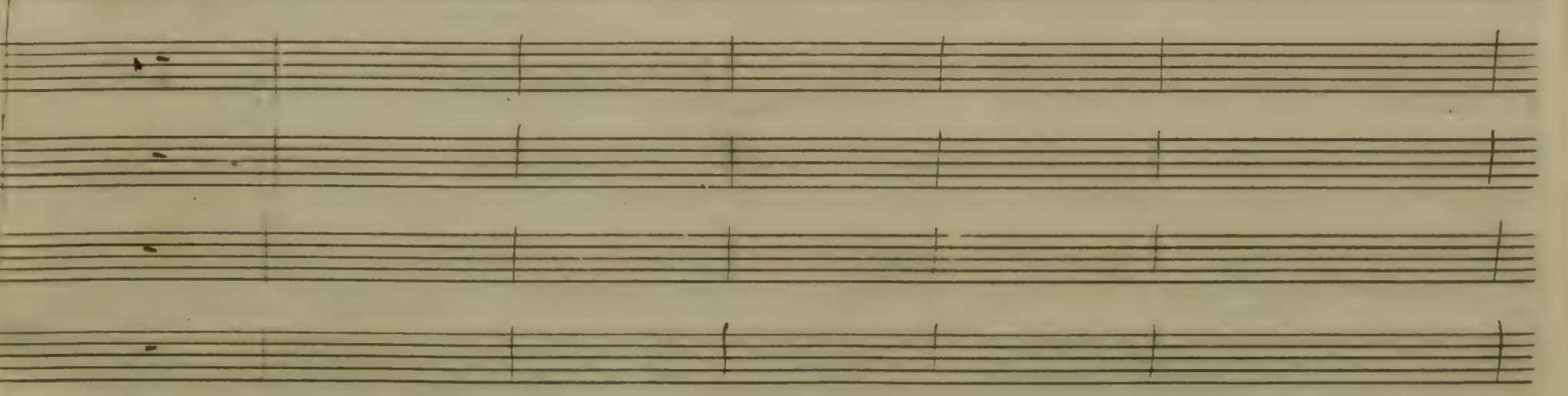
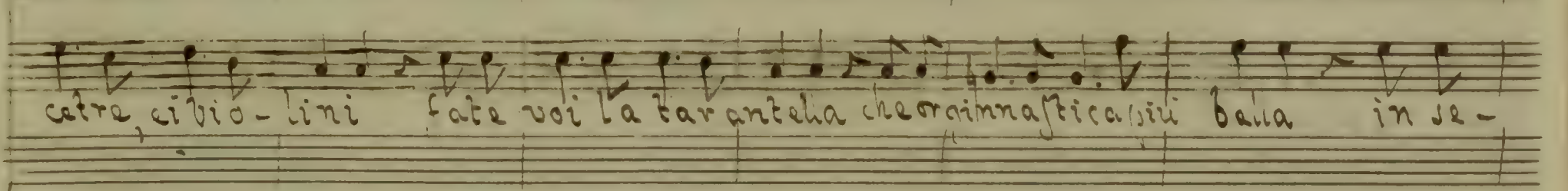
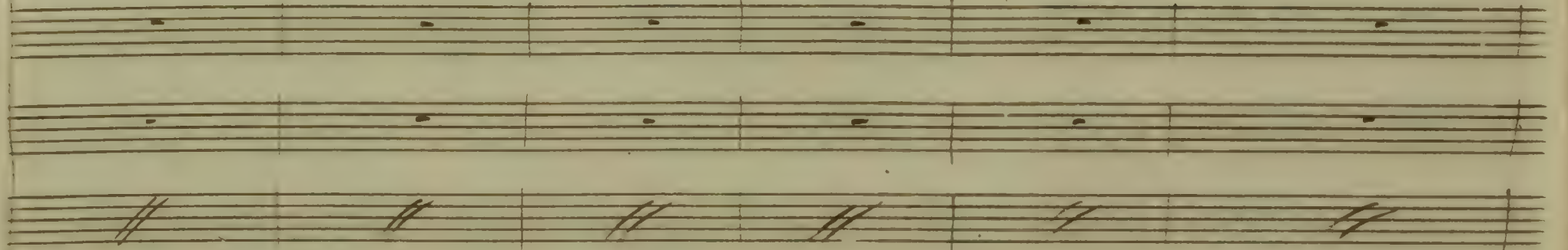
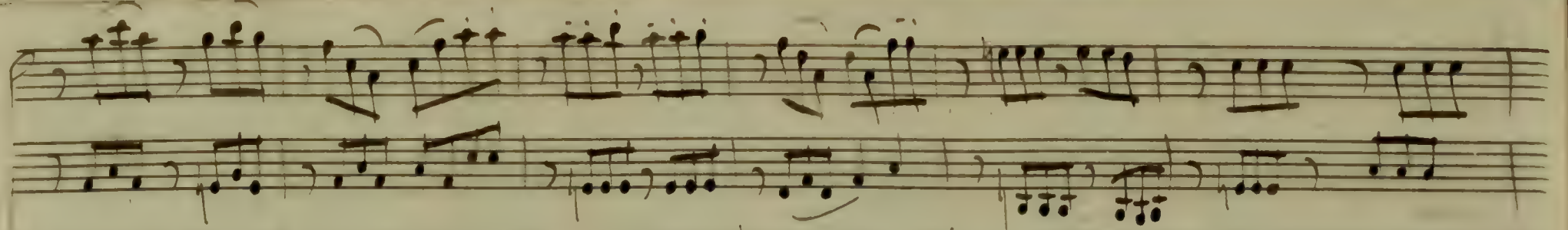
Handwritten musical score with lyrics. The lyrics are written in a cursive script. The first line of lyrics is "Daci ne più parlar." followed by a period. The second line of lyrics is "Miei alunni poco - rini sulla". The music is written on a single staff with a treble clef. The notes are mostly quarter and eighth notes, with some rests. The lyrics are aligned with the notes.

Daci ne più parlar.

Miei alunni poco - rini sulla

Handwritten musical score for piano accompaniment. The score consists of five staves. The first staff begins with a treble clef and a key signature of one sharp (F#). The music features a variety of notes, including eighth and sixteenth notes, and rests. The second staff continues the melodic line. The third staff shows a more active bass line with eighth notes. The fourth staff contains several measures with double bar lines and a large 'C' time signature, indicating a change in tempo or a section break. The fifth staff continues the accompaniment.

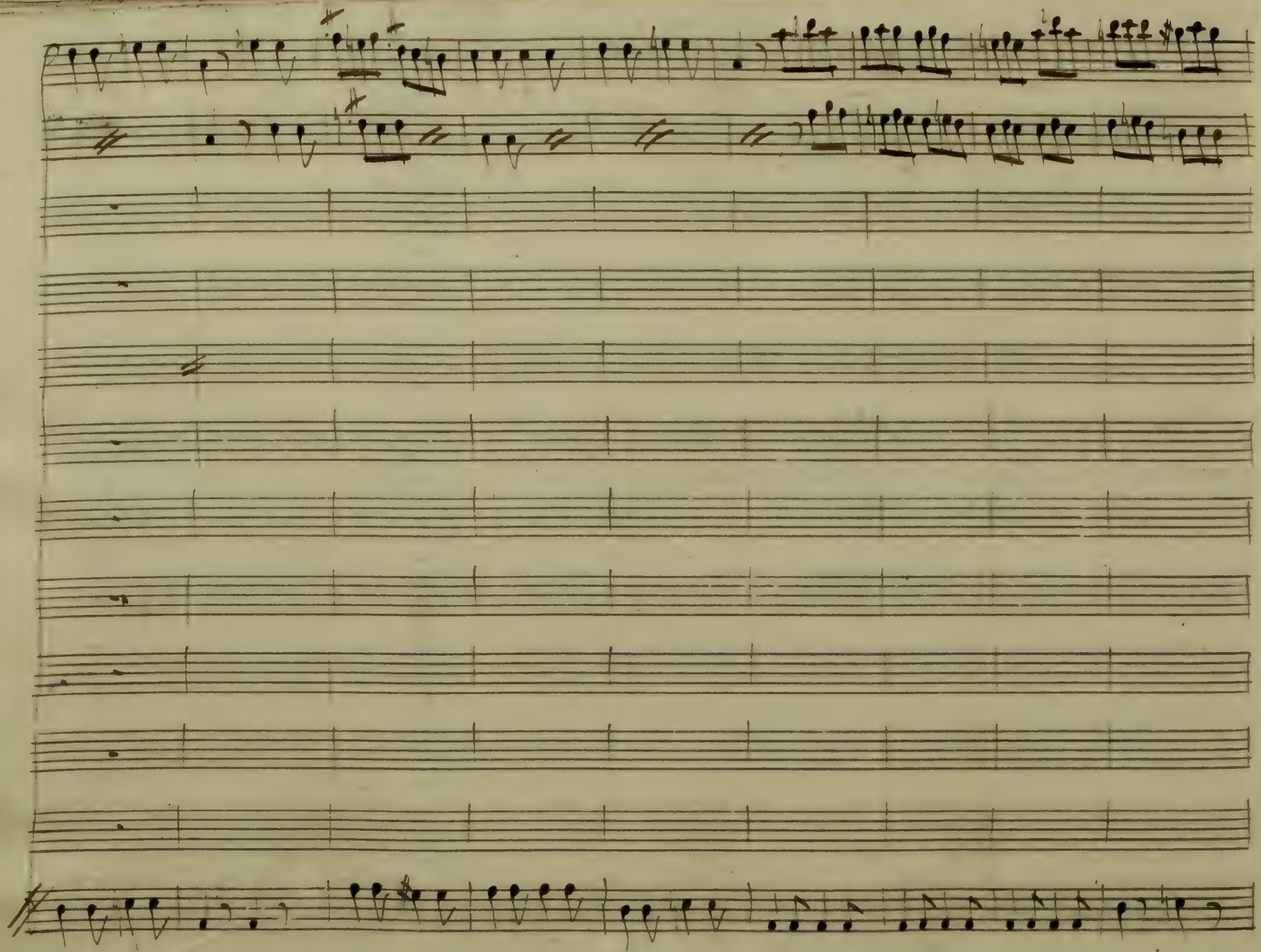




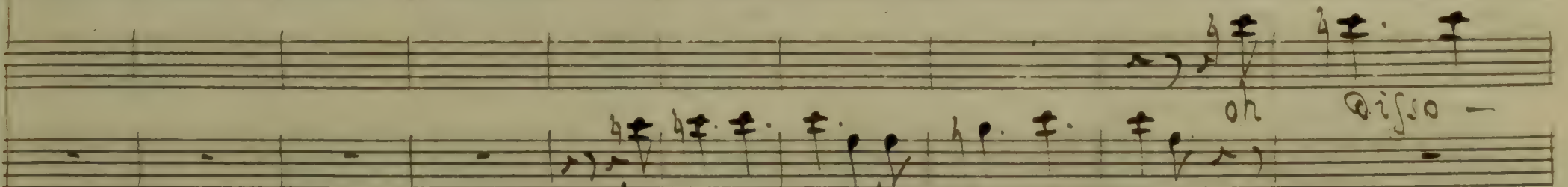
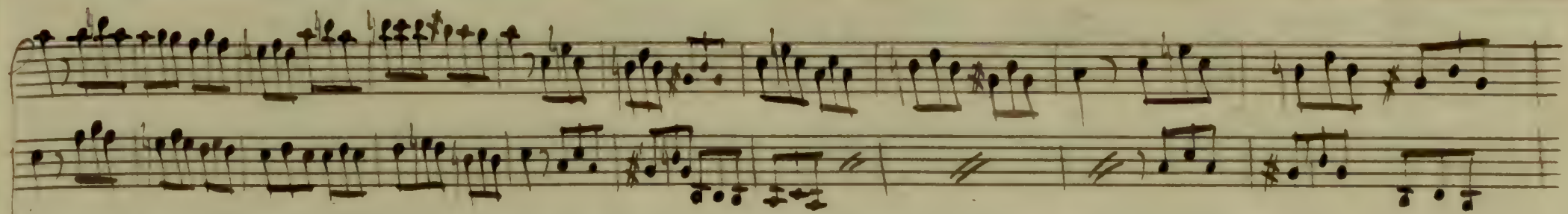


gnorvi voglio qua in lea nar vi voglio qua

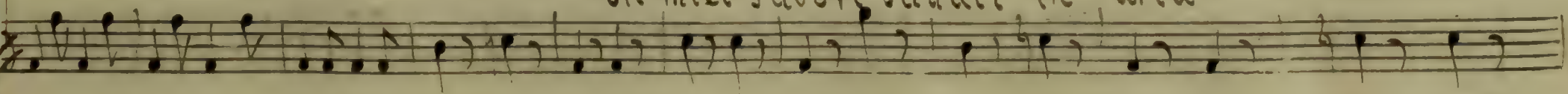








oh miei sudori buttati in aria





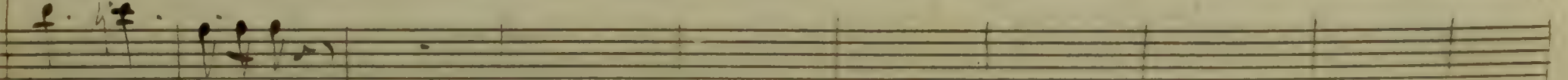
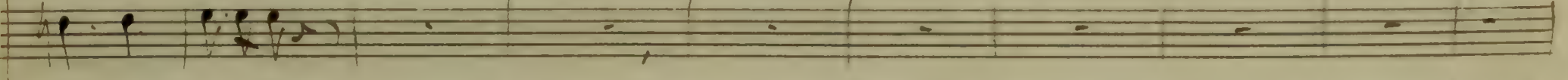
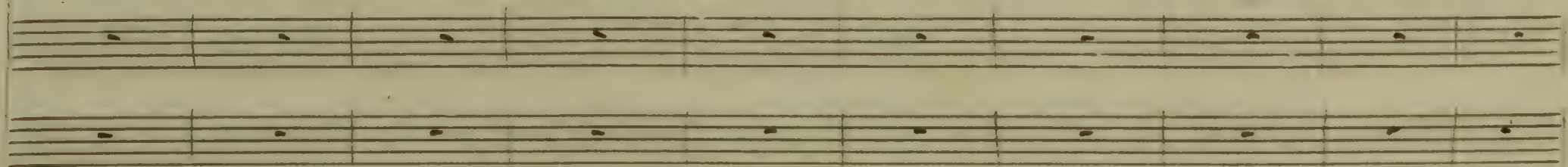
Handwritten musical score on aged paper, featuring multiple staves with musical notation and lyrics. The notation includes various notes, rests, and bar lines. The lyrics are written in Italian.

nor dell' accademia

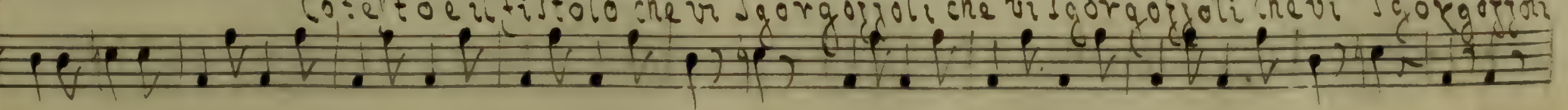
questa è ginnastica,

co-





testa e musica.



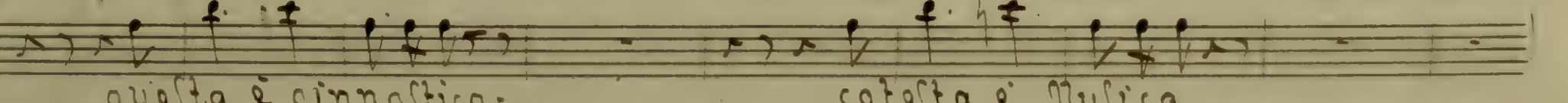
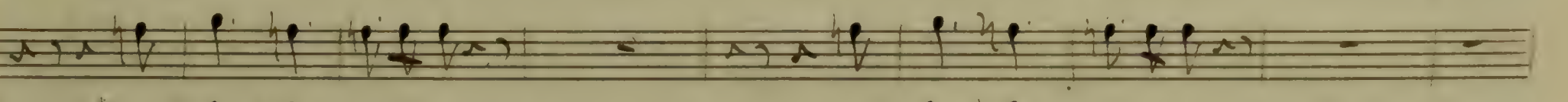
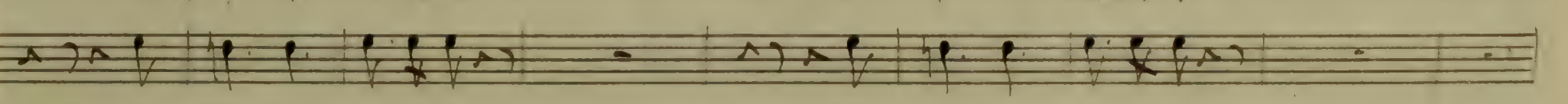
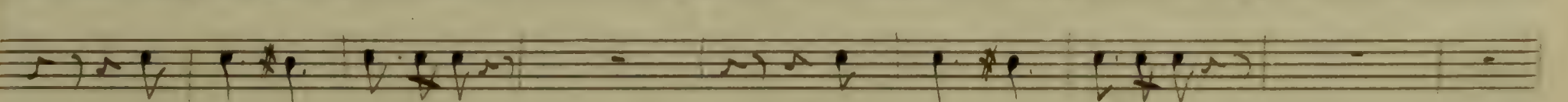
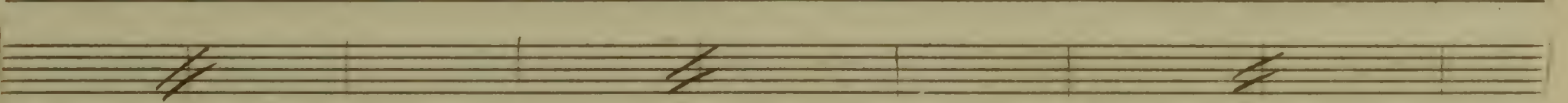
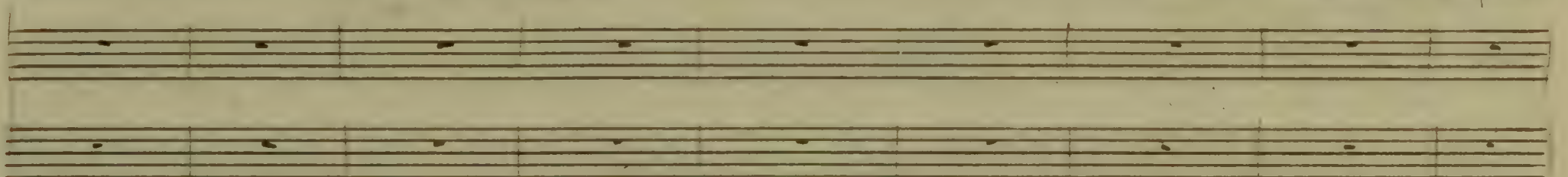
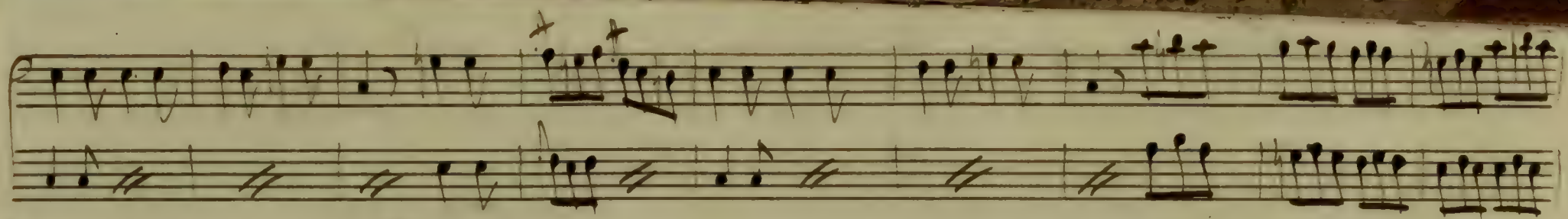
Così è il fischio che vi sgorgogli che vi sgorgogli che vi sgorgogli



Coro - nori dell' accade-mia?

Oh miei suboributati in aria





questa è ginnastica;

co' questa è Musica



oh miei sudoribut.





on diso - no - ri del' accademia

fati in aria!

questa è gin-



Handwritten musical notation on two staves. The first staff contains a series of eighth and sixteenth notes, some with accidentals. The second staff contains a series of eighth notes, some with accidentals. The notation is in a historical style, possibly 18th or 19th century.

Handwritten musical notation on two staves. The first staff contains a series of eighth notes, some with accidentals. The second staff contains a series of eighth notes, some with accidentals. The notation is in a historical style, possibly 18th or 19th century.

Handwritten musical notation on two staves. The first staff contains a series of eighth notes, some with accidentals. The second staff contains a series of eighth notes, some with accidentals. The notation is in a historical style, possibly 18th or 19th century.

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Handwritten musical notation on two staves. The first staff contains a series of eighth notes, some with accidentals. The second staff contains a series of eighth notes, some with accidentals. The notation is in a historical style, possibly 18th or 19th century.

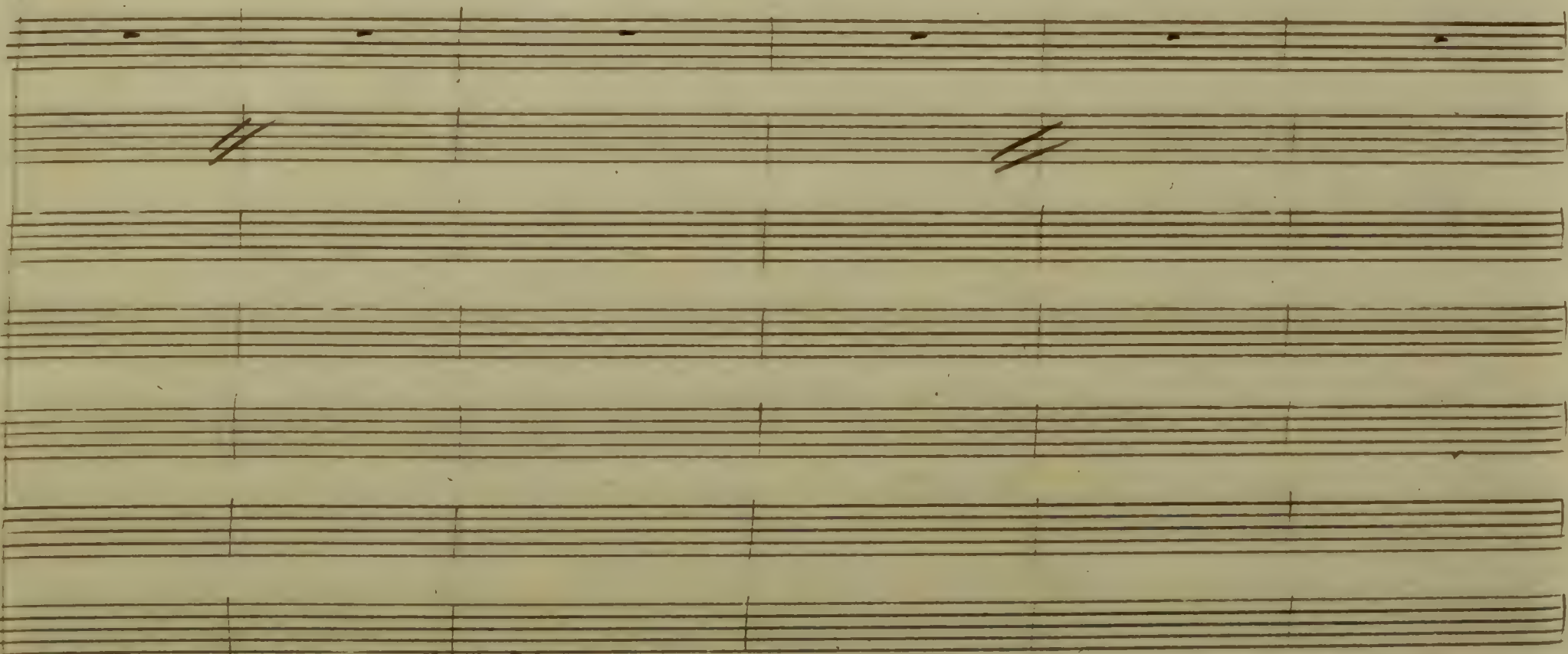
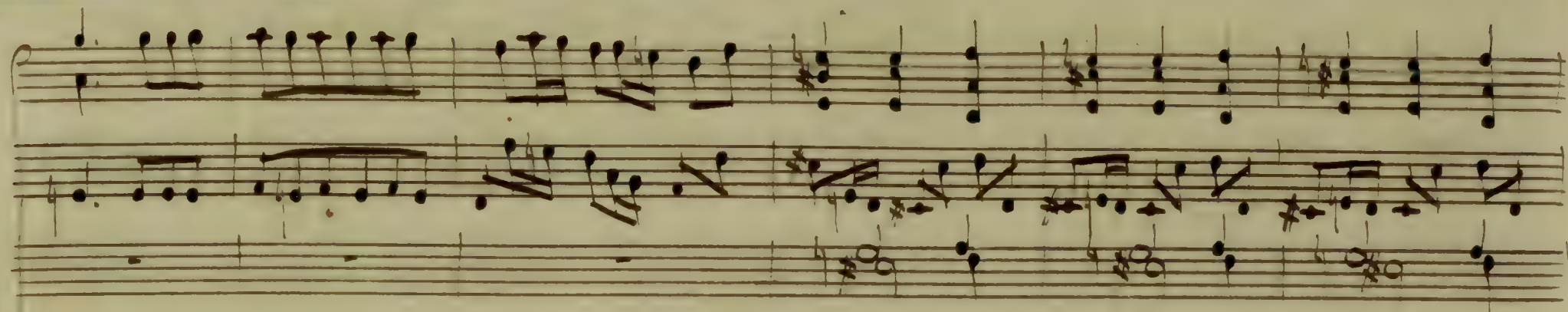
naſtica

coteſta e Muſica

Coteſto cill ſiſto. o cheriſgr.

*Alegro*

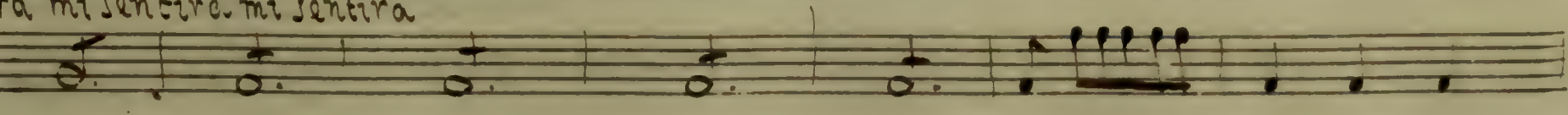
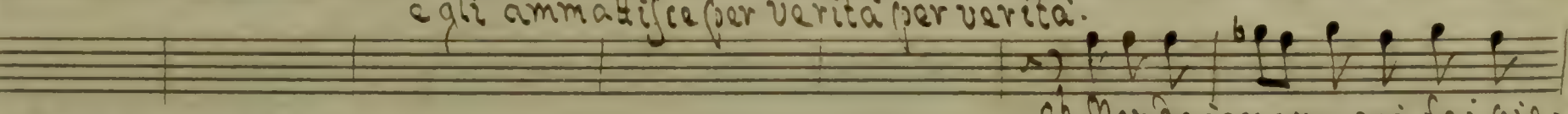
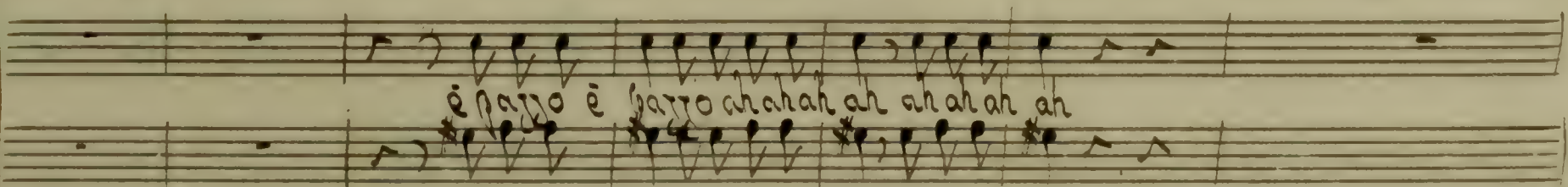
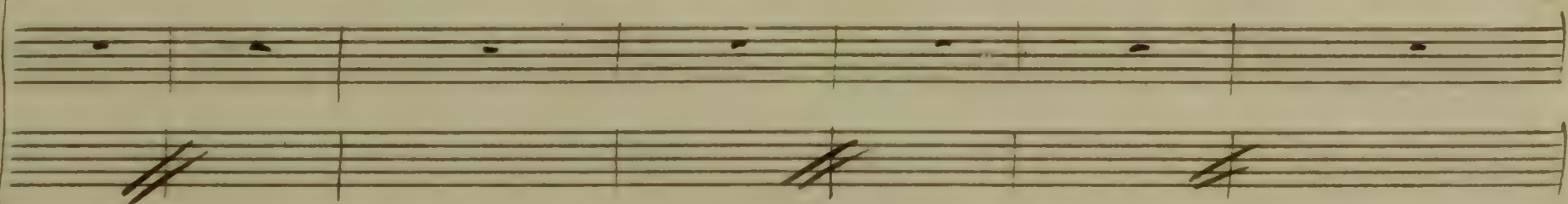




gazzoli: cotetto è il fistolo che vi sgorga gazzoli andate el diavolo, scolari perfidi la Magna Grecia mi senti-

Handwritten musical notation on a single staff, positioned below the lyrics. It features a series of notes, some with sharp signs, corresponding to the words above. The notation is in the same dark brown ink as the rest of the page.



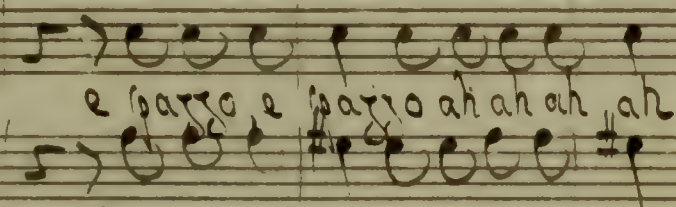
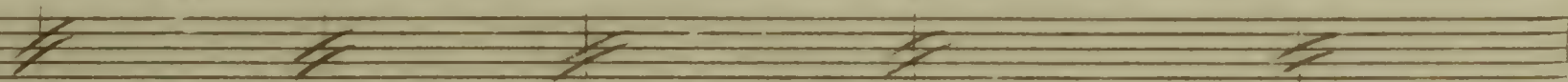
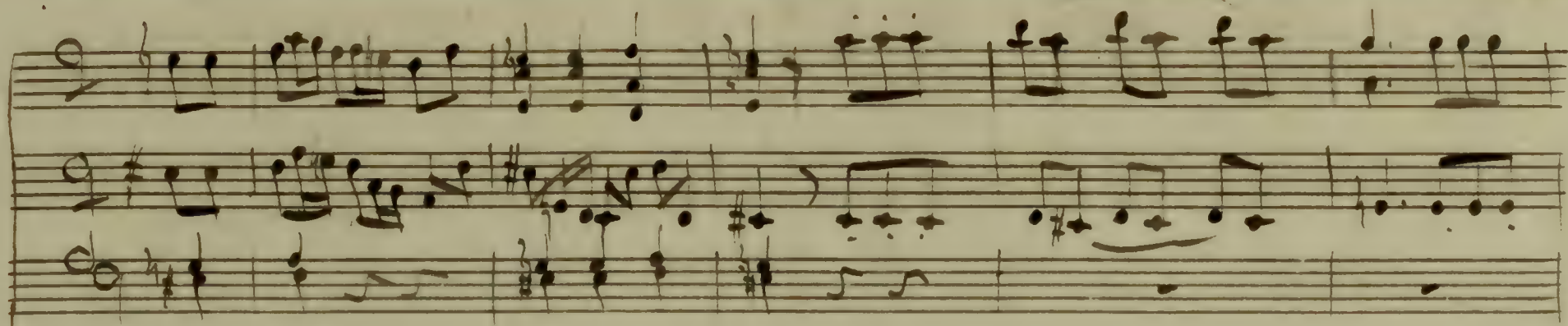




Handwritten musical score on aged paper. The score consists of several staves. The first two staves contain musical notation with notes and rests. The third staff has a double bar line. The fourth staff has a double bar line. The fifth staff has a double bar line. The sixth staff has a double bar line. The seventh staff has a double bar line. The eighth staff has a double bar line. The ninth staff has a double bar line. The tenth staff has a double bar line. The eleventh staff has a double bar line. The twelfth staff has a double bar line. The thirteenth staff has a double bar line. The fourteenth staff has a double bar line. The fifteenth staff has a double bar line. The sixteenth staff has a double bar line. The seventeenth staff has a double bar line. The eighteenth staff has a double bar line. The nineteenth staff has a double bar line. The twentieth staff has a double bar line. The twenty-first staff has a double bar line. The twenty-second staff has a double bar line. The twenty-third staff has a double bar line. The twenty-fourth staff has a double bar line. The twenty-fifth staff has a double bar line. The twenty-sixth staff has a double bar line. The twenty-seventh staff has a double bar line. The twenty-eighth staff has a double bar line. The twenty-ninth staff has a double bar line. The thirtieth staff has a double bar line. The thirty-first staff has a double bar line. The thirty-second staff has a double bar line. The thirty-third staff has a double bar line. The thirty-fourth staff has a double bar line. The thirty-fifth staff has a double bar line. The thirty-sixth staff has a double bar line. The thirty-seventh staff has a double bar line. The thirty-eighth staff has a double bar line. The thirty-ninth staff has a double bar line. The fortieth staff has a double bar line. The forty-first staff has a double bar line. The forty-second staff has a double bar line. The forty-third staff has a double bar line. The forty-fourth staff has a double bar line. The forty-fifth staff has a double bar line. The forty-sixth staff has a double bar line. The forty-seventh staff has a double bar line. The forty-eighth staff has a double bar line. The forty-ninth staff has a double bar line. The fiftieth staff has a double bar line. The fifty-first staff has a double bar line. The fifty-second staff has a double bar line. The fifty-third staff has a double bar line. The fifty-fourth staff has a double bar line. The fifty-fifth staff has a double bar line. The fifty-sixth staff has a double bar line. The fifty-seventh staff has a double bar line. The fifty-eighth staff has a double bar line. The fifty-ninth staff has a double bar line. The sixtieth staff has a double bar line. The sixty-first staff has a double bar line. The sixty-second staff has a double bar line. The sixty-third staff has a double bar line. The sixty-fourth staff has a double bar line. The sixty-fifth staff has a double bar line. The sixty-sixth staff has a double bar line. The sixty-seventh staff has a double bar line. The sixty-eighth staff has a double bar line. The sixty-ninth staff has a double bar line. The seventieth staff has a double bar line. The seventy-first staff has a double bar line. The seventy-second staff has a double bar line. The seventy-third staff has a double bar line. The seventy-fourth staff has a double bar line. The seventy-fifth staff has a double bar line. The seventy-sixth staff has a double bar line. The seventy-seventh staff has a double bar line. The seventy-eighth staff has a double bar line. The seventy-ninth staff has a double bar line. The eightieth staff has a double bar line. The eighty-first staff has a double bar line. The eighty-second staff has a double bar line. The eighty-third staff has a double bar line. The eighty-fourth staff has a double bar line. The eighty-fifth staff has a double bar line. The eighty-sixth staff has a double bar line. The eighty-seventh staff has a double bar line. The eighty-eighth staff has a double bar line. The eighty-ninth staff has a double bar line. The ninetieth staff has a double bar line. The hundredth staff has a double bar line.

*all.*  
elo marito manco me dà  
tà o mondo in gnaromi fai pietà  
andate a' diavolo scolari perfidi la Magna





egli ammalisce per verità

oh si non ostante



Precciammi sentira



Or miei sudori buttati in aria





Handwritten musical score on aged paper, featuring multiple staves and lyrics. The notation includes various musical symbols such as notes, rests, and accidentals (sharps and naturals). The lyrics are written in Italian and are interspersed between the musical staves.

The lyrics include:

- è pazzo è pazzo
- è pazzo è pazzo
- egli
- egli ammatisce
- egli ammatisce
- on di sonori dell'accademia
- on di sonori dell'accademia
- on miei su-
- andate al diavolo
- scolari perfidi



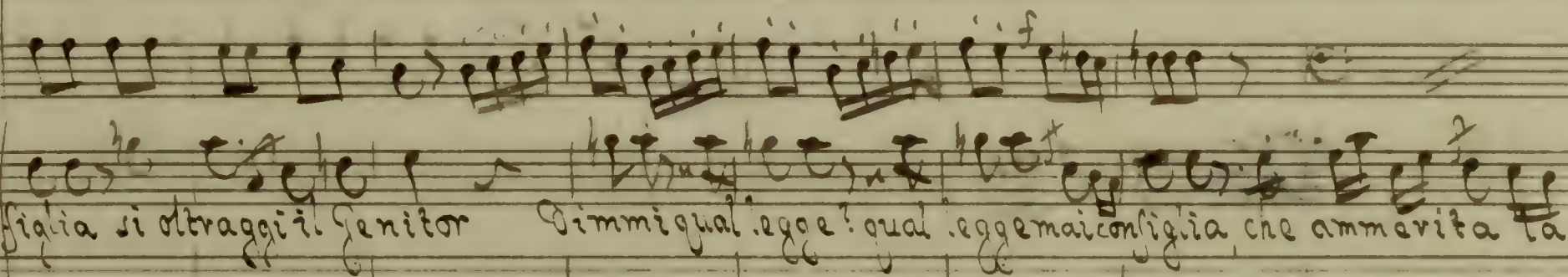
Handwritten musical score on aged paper, featuring ten staves. The notation includes various musical symbols such as notes, rests, and clefs. The lyrics are written below the staves, featuring exclamations like "ah ah ah" and "via", and a concluding phrase "andate al diavolo al diavolo al diavolo".

via  
è pazzo è pazzo ah ah ah ah ah ah ah ah ah ah ah ah ah ah ah  
via  
via  
egli  
egli ammazza per verità per verità per verità.  
via  
oh Mondo o ingnaro mi fai pietà mi fai pietà mi fai pietà.  
voributati in aria andate al diavolo al diavolo al diavolo



Handwritten musical score for "L'archetto" by G. Rossini. The score is on aged paper and features multiple staves. The top staves contain complex musical notation with many beamed notes. Below these, there are several staves with lyrics in Italian: "Emilia", "Gemma imprudente, e dimmi qual legge mai con si - glia che ameritar la", "Laur", "Gpp.", "Col.", "O. Tam.", "M. Ant.", and "L'archetto". The bottom staves show more musical notation, including a section marked "L'archetto".



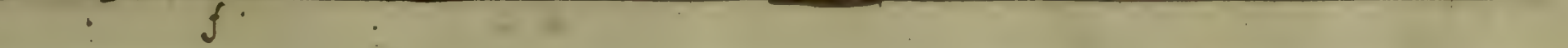
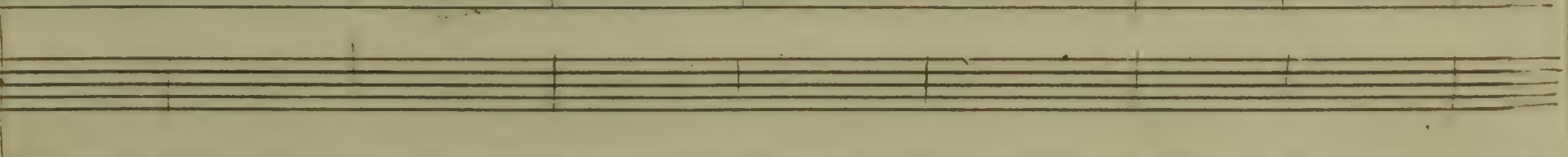
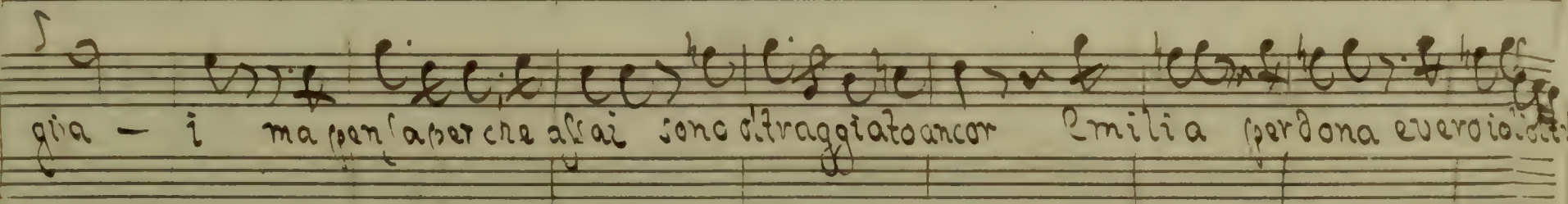
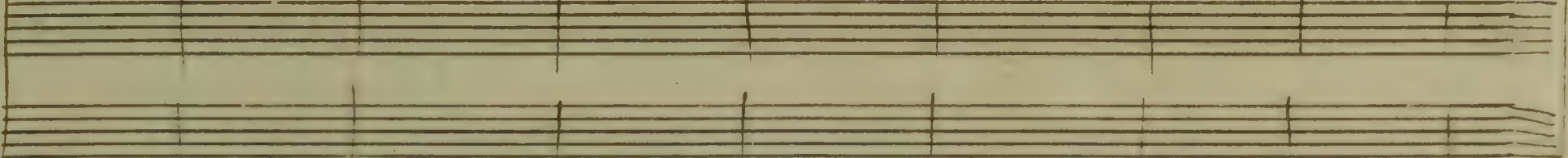
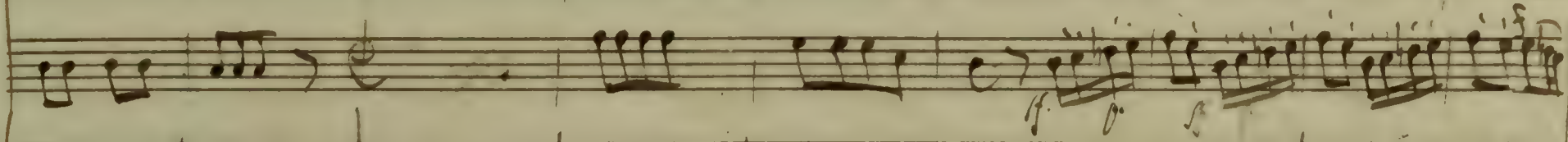
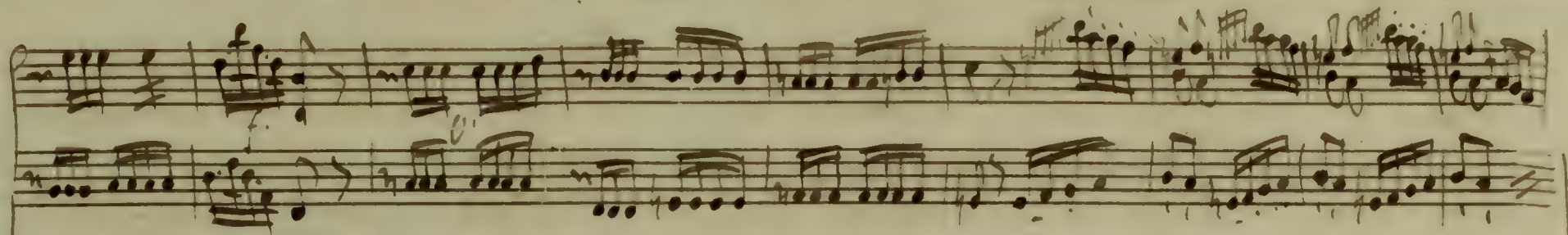




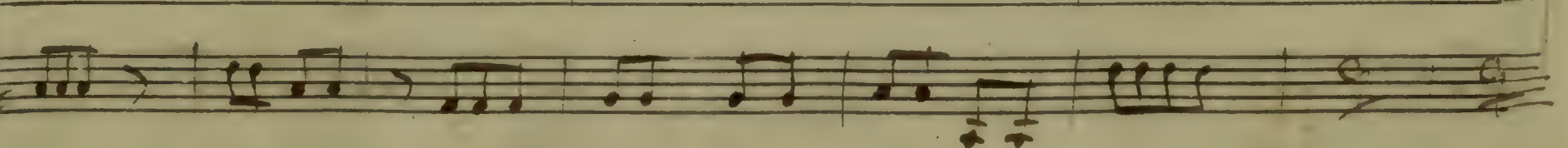
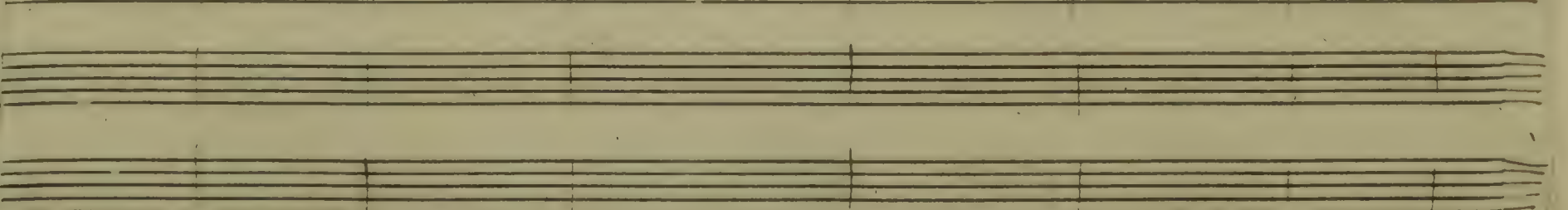
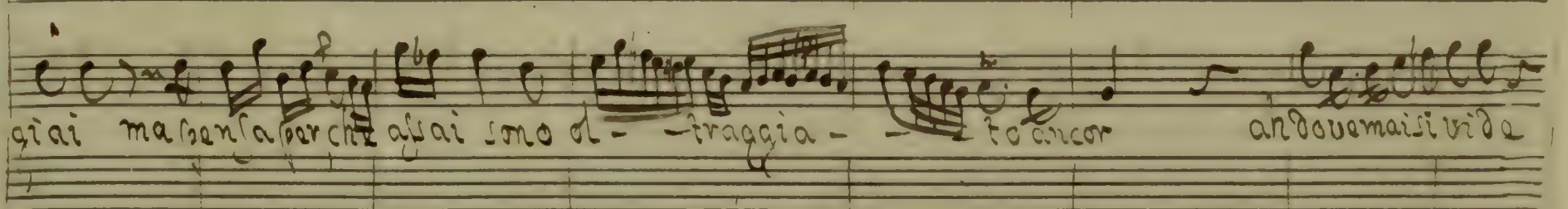
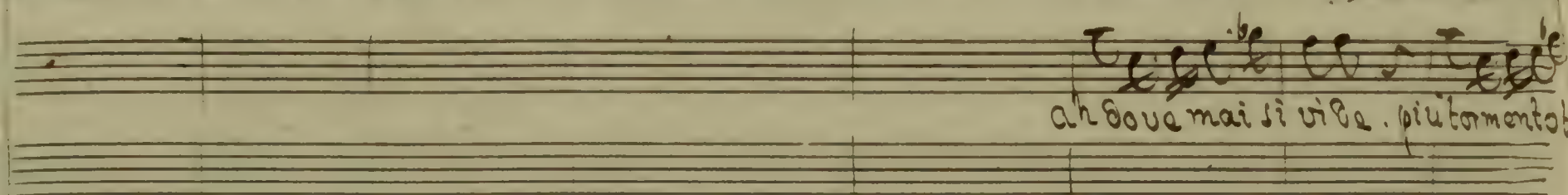
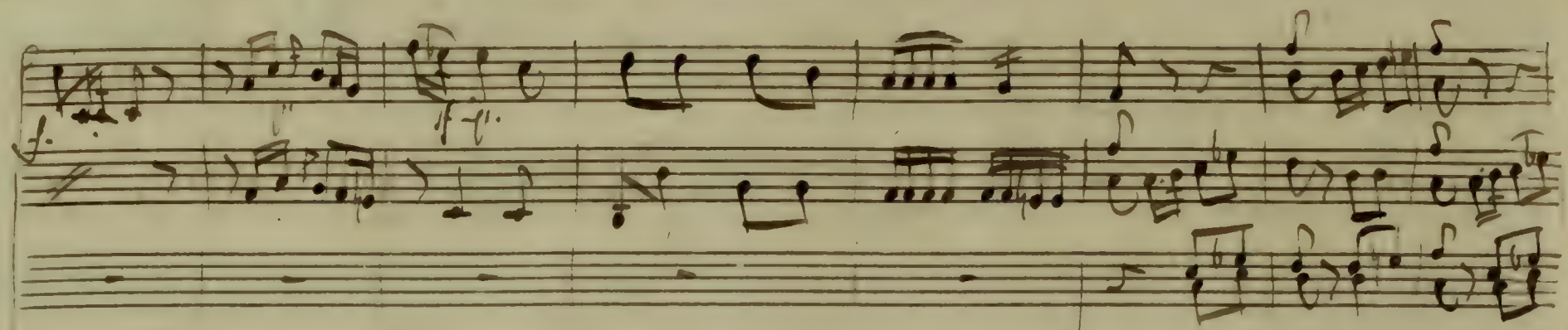
figlia si oltrag - - - giu - - - nitor

99.  
emi - lia mia, per dona e vero io oltrag -





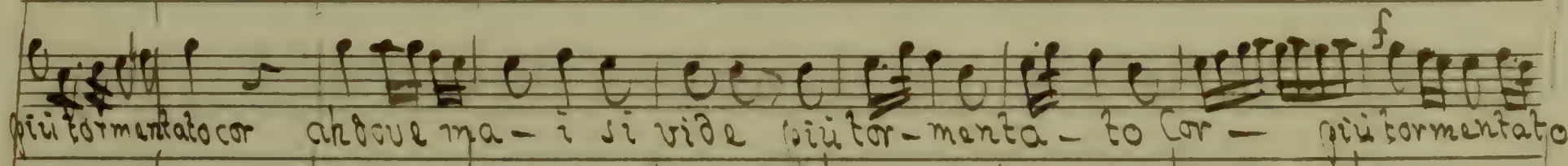
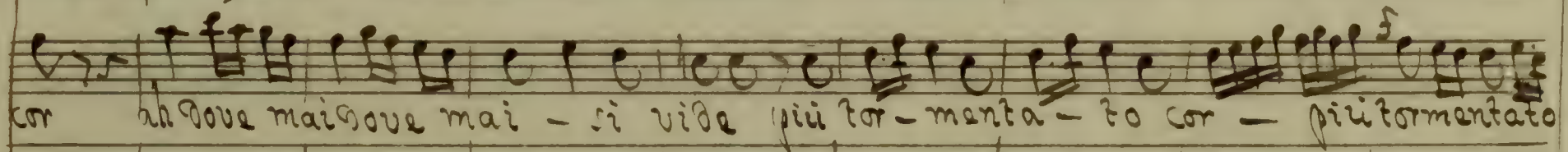
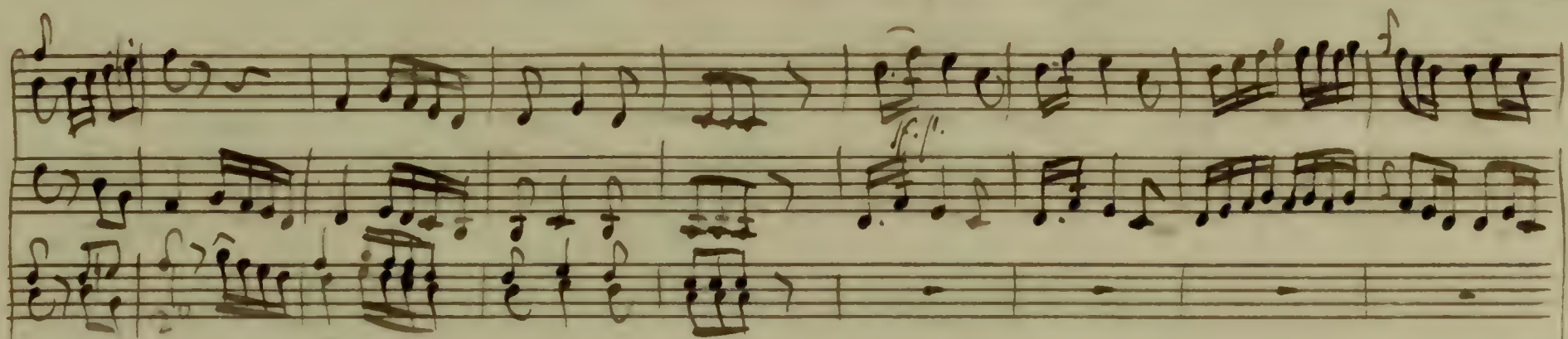




ah dove mai si vide . più tormento tor.

già ma ben la perche assai sono d' - traggia - to ancor ah dove mai si vide







*All.<sup>o</sup> presto*

cor - - più tormentato cor.

cor - - più tormentato cor.

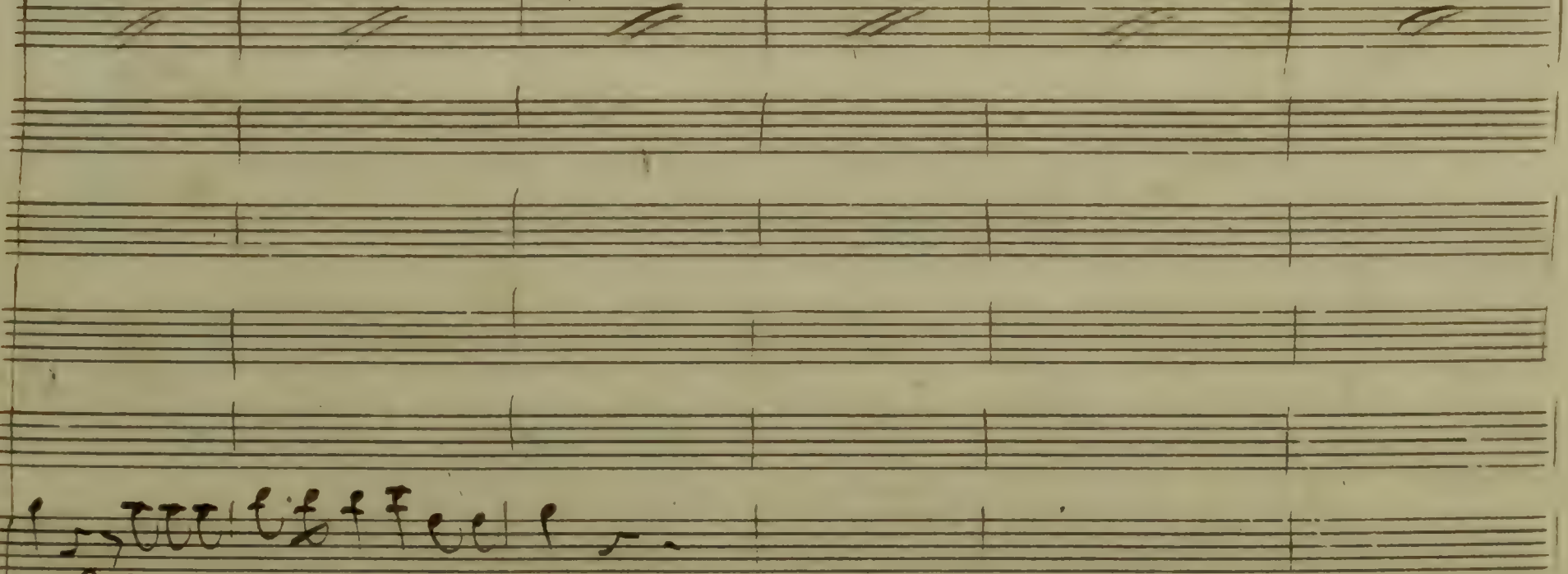
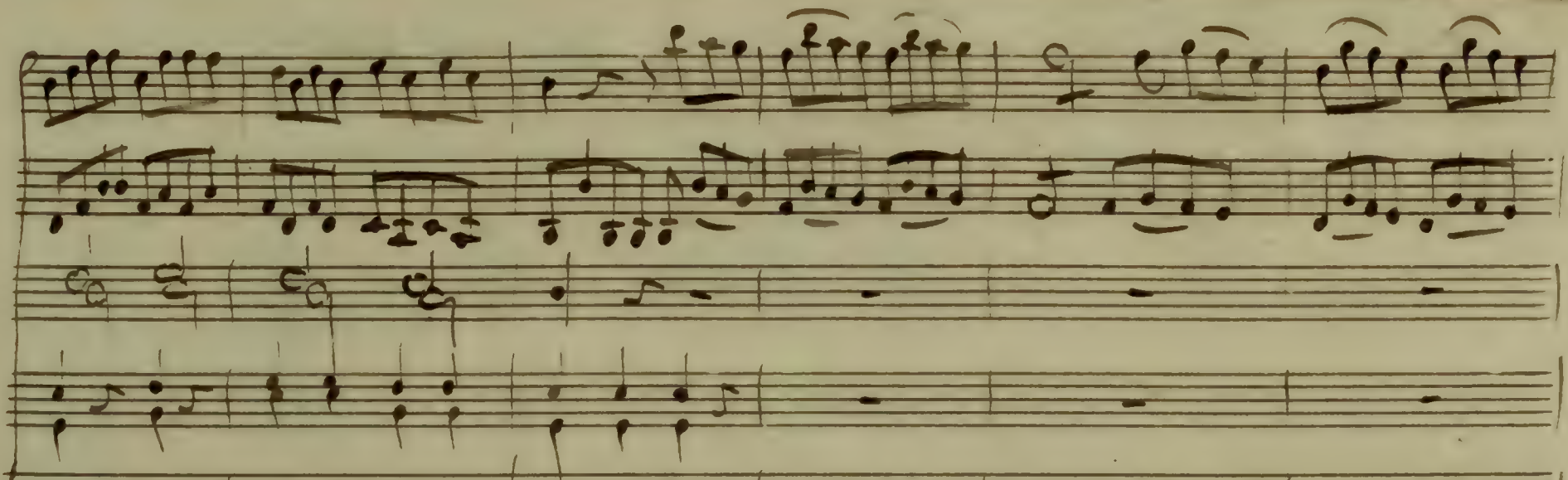
ff ff ff ff ff ff ff ff

Non mi fido più di resistere Platone ammazzami per Car:

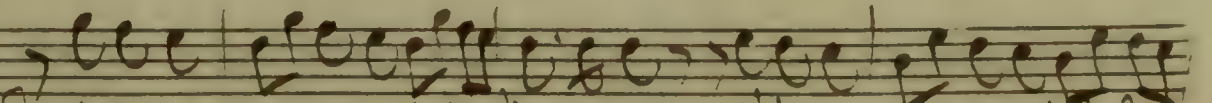
*All.<sup>o</sup> presto*

16





Rà Platene ammaggiami per Carità



De servarvi - a cor tutta l'anima mai l'hoja ami - come la treme





Handwritten musical score for the first system, featuring three staves with complex notation including triplets and various note values.

Handwritten musical score for the second system, consisting of a single staff with a series of half notes.

Handwritten musical score for the third system, consisting of a single staff with a series of half notes.

*Cila* *Emil.*

*elomavito elomavito elomavito elomavito*

*8. Reg.* *Hermebiu*

*Cur.*

Handwritten musical score for the fourth system, featuring vocal lines with lyrics and a basso continuo line.

*Orc.* *(par me più)*

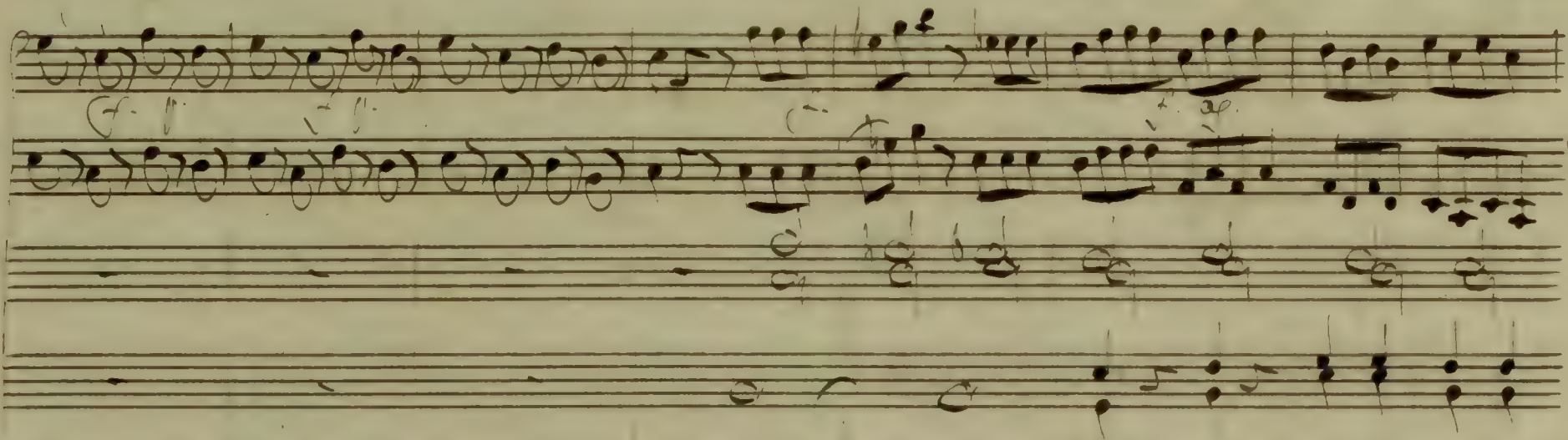
*egiammatisce egiammatisce egiammatisce per uer ita*

Handwritten musical score for the fifth system, featuring an orchestral line with lyrics.

*ma ma il boja amico me fa tremar*

Handwritten musical score for the sixth system, featuring a single staff with a series of half notes.





fulmini il Ciel non ha per me più fulmini il Ciel no' ha.

fulmini il Ciel non ha per me più fulmini il Ciel no' ha.

Em. per magis fulmini

e lo marito visi me

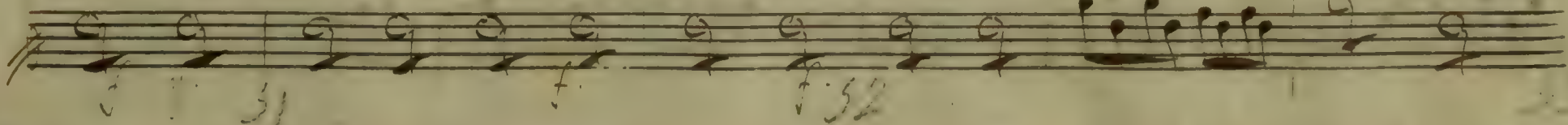
e pazzo o pazzo

per me più fulmini

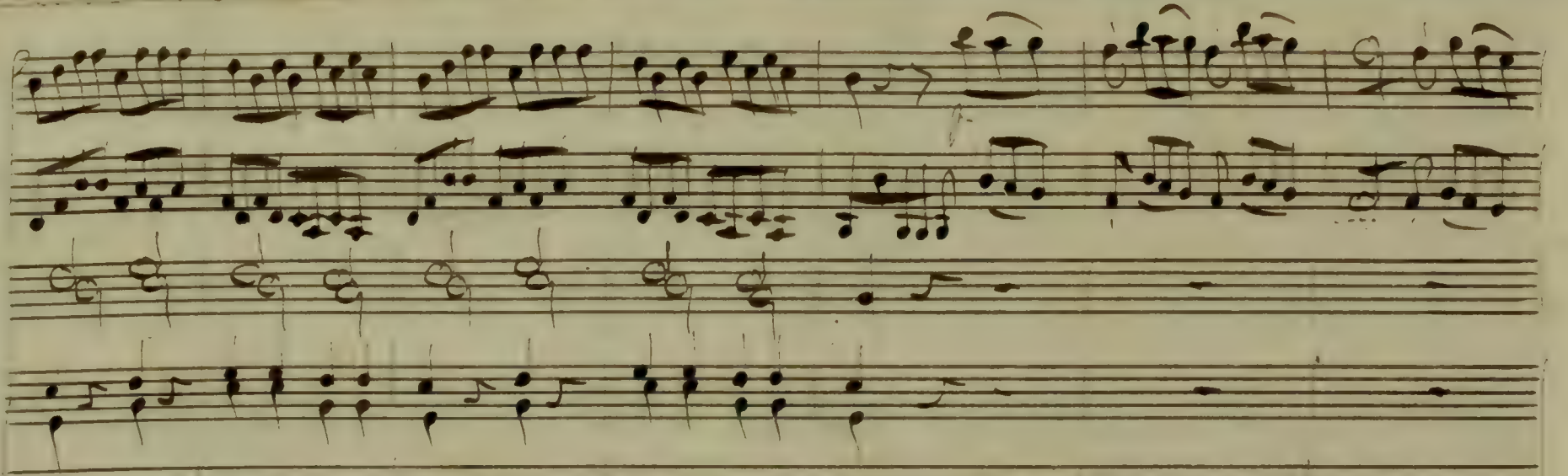
egli ammazza ce

Platone ammazza mi Platone ammazza mi... ammazza mi am:

te serruariano con tutti a







Per me più fulmini più fulmini il Ciel non ha.



Oà el marito visimmeda el marito visimmeda.



è garò è garò è garò è garò è garò ah ah ah ah



Per me più fulmini più fulmini il Ciel non ha.



egli amatece egli amatece egli amatece ah ah ah ah



mariani



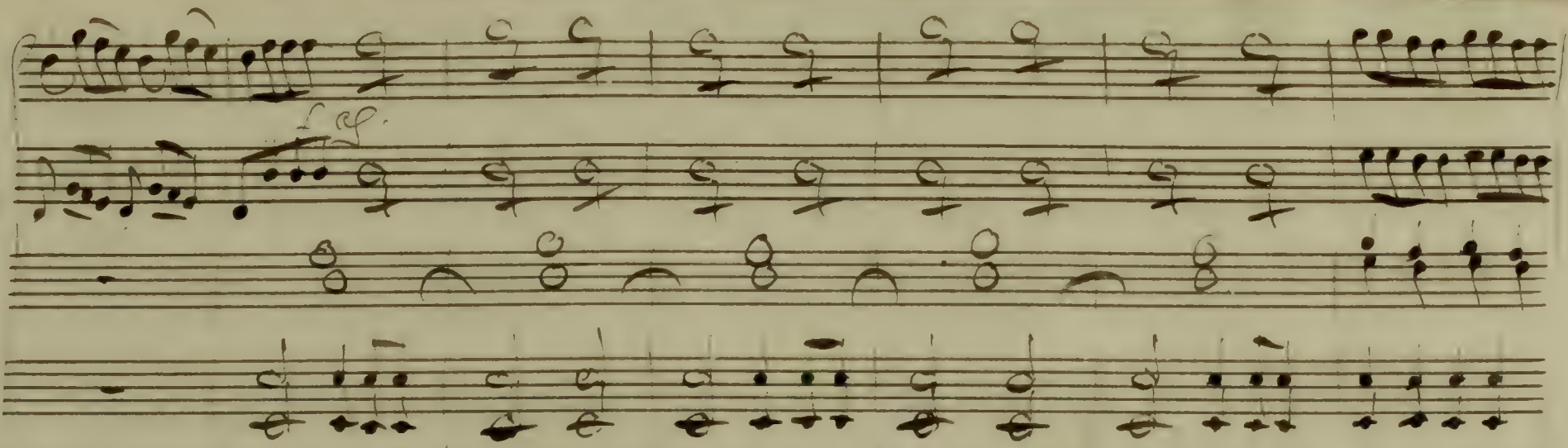
io nò mi fi - dopiù di resistere

l'anima mai, bora amico me fa tremà mai il bora amico me fa tremà



Ma il bora a:





Per me più fulmine il Cie. non ha

Per me più fulmini più

e lo ma-vito vi simma da

e lo marito e oma:

e parro e parro

ah ah ah ah ah

e parro e

Per me più fulmini il Cie. no ha

Per me più fulmini più

egli ammazza

per veri-za

egli ammazza

Platone ammazza mi per cari-za

Platone ammazza mi am:

mi-co ma la trema

ma il baia amico

Me fa tremar



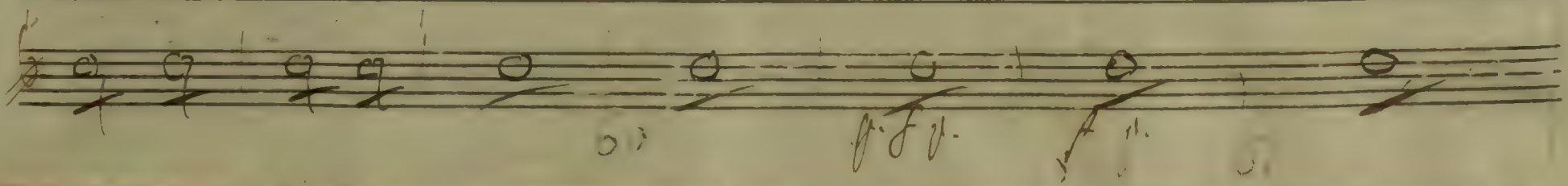
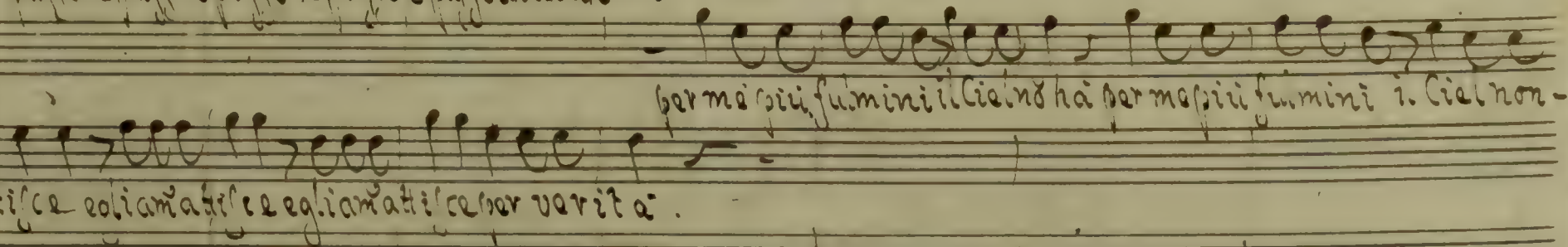
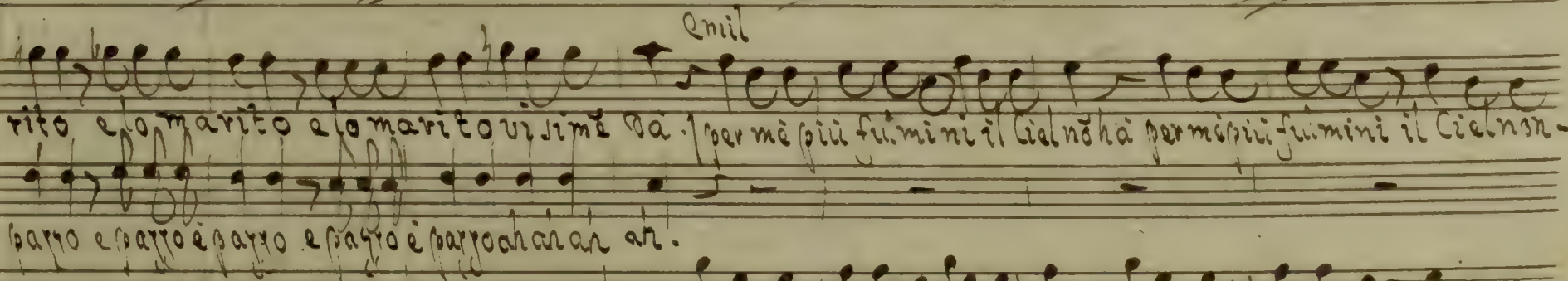
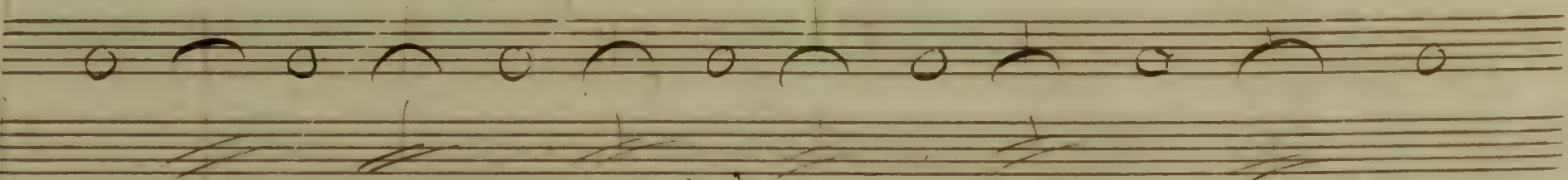
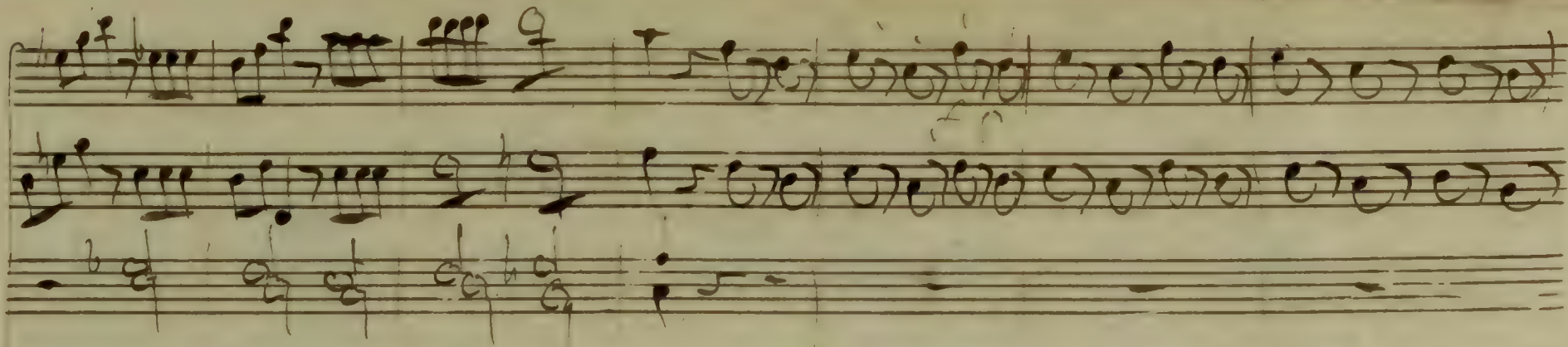
Handwritten musical score on aged paper, featuring two systems of staves. The top system consists of four staves with dense musical notation, including many beamed sixteenth notes. The bottom system consists of eight staves with lyrics written below the notes. The lyrics are in Italian and appear to be a religious or dramatic text. The notation includes various musical symbols such as clefs, notes, rests, and bar lines. The paper shows signs of age, including discoloration and wear along the edges.

*Fulmini oia fulmini i. Ciel, no - ha*  
*ri - to ci si me - da vi si me da*  
*parro e parro e parro ah ah ah ah ah ah*  
*fulmini il Ciel - no - ha il Ciel no ha*  
*ti - sce amati - sce per veri - ta*  
*magnani per Ca - ri - ta per Carri - ta*  
*ma i. Doja ami - come fa - trem - ma*

*il Ciel non ha*  
*vi si me da*  
*ah ah ah ah ah*  
*il Ciel no ha*  
*per veri - ta*  
*per cari - ta*  
*in me fa trem ma*

*cill.*  
*e lo ma:*  
*e parro e*  
*egli ammat-*

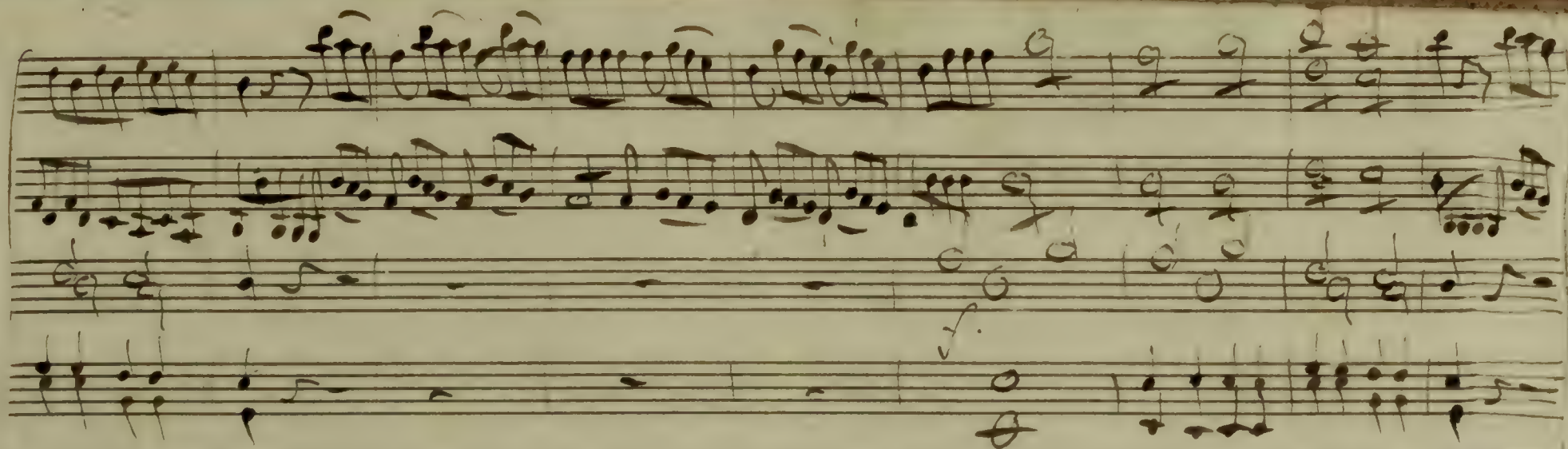






Per me più  
Per me più fulmini più fulmini il  
hà  
e lo marito vi rimè da e lo marito vi rimè da e lo ma:  
e pazzo e pazzo e pazzo e pazzo e pazzo e pazzo e pazzo e pazzo e pazzo  
hà  
per me più fulmini per me più fulmini più fulmini il  
egli amati  
Platone ammazzami  
amazzami  
e servarri a con tutta l'anima mail boja amiconi e a tremar mail boja a:





Ciel no ha

ritovi simè da

però ah ah ah ha

all non ha

lice per verità

ionomi fido più di resistere

mico mme latremà

Ma il boia amico mi fa tremar

per me più fulmini il Ciel no ha

e io ma-rito vi si mē da

e pazzo e pazzo ah ah ah ah

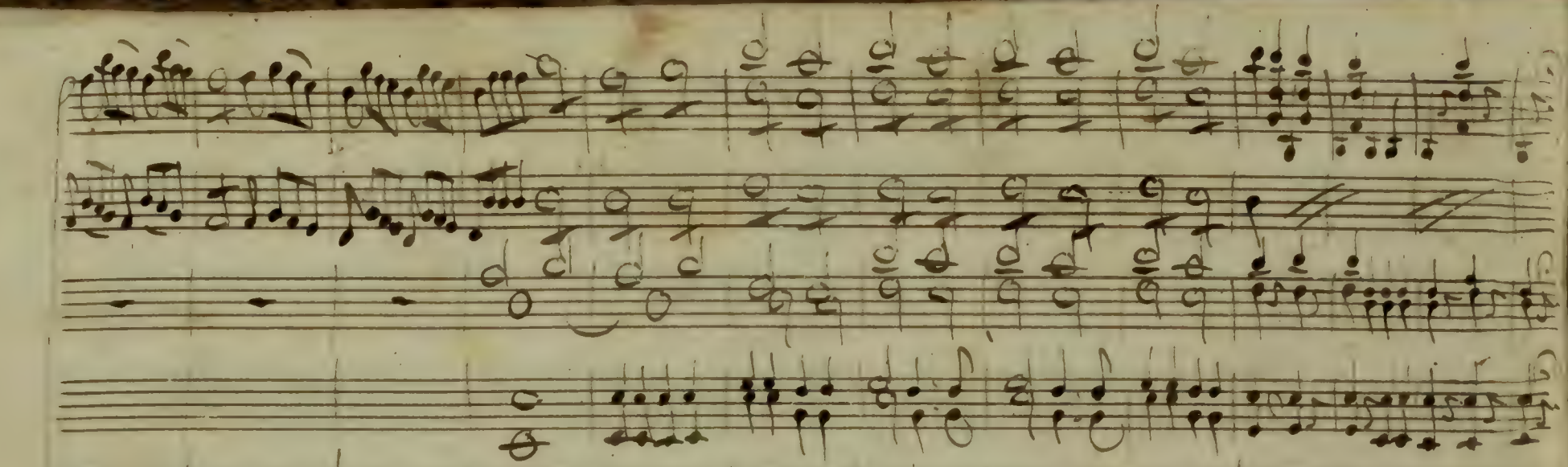
per me più fulmini il Ciel no ha

egli amati se per veri-tà

Platone ammagliami per cari-tà ionomi

il Boja mē fa trem-ma





Per me più giu mi pi. Ciel nò hà il ce. nò hà il ciel nò hà il ce. nò hà.

e o marito vi si mme dà vi si mme dà vi si mme dà vi si mme dà.

e pajo e pajo ah ah ah ah ah ah ah ah ah ah ah ah ah ah ah.

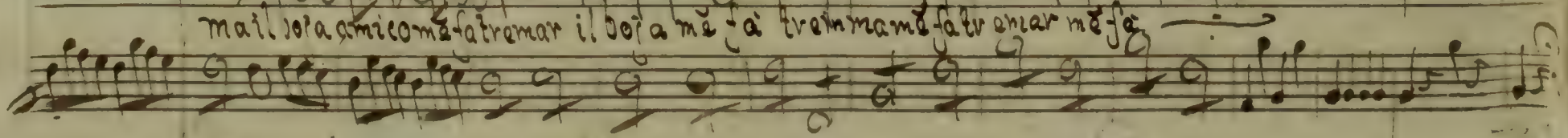
per me

egli an tte per ve ri ta per verita per verita per verita.

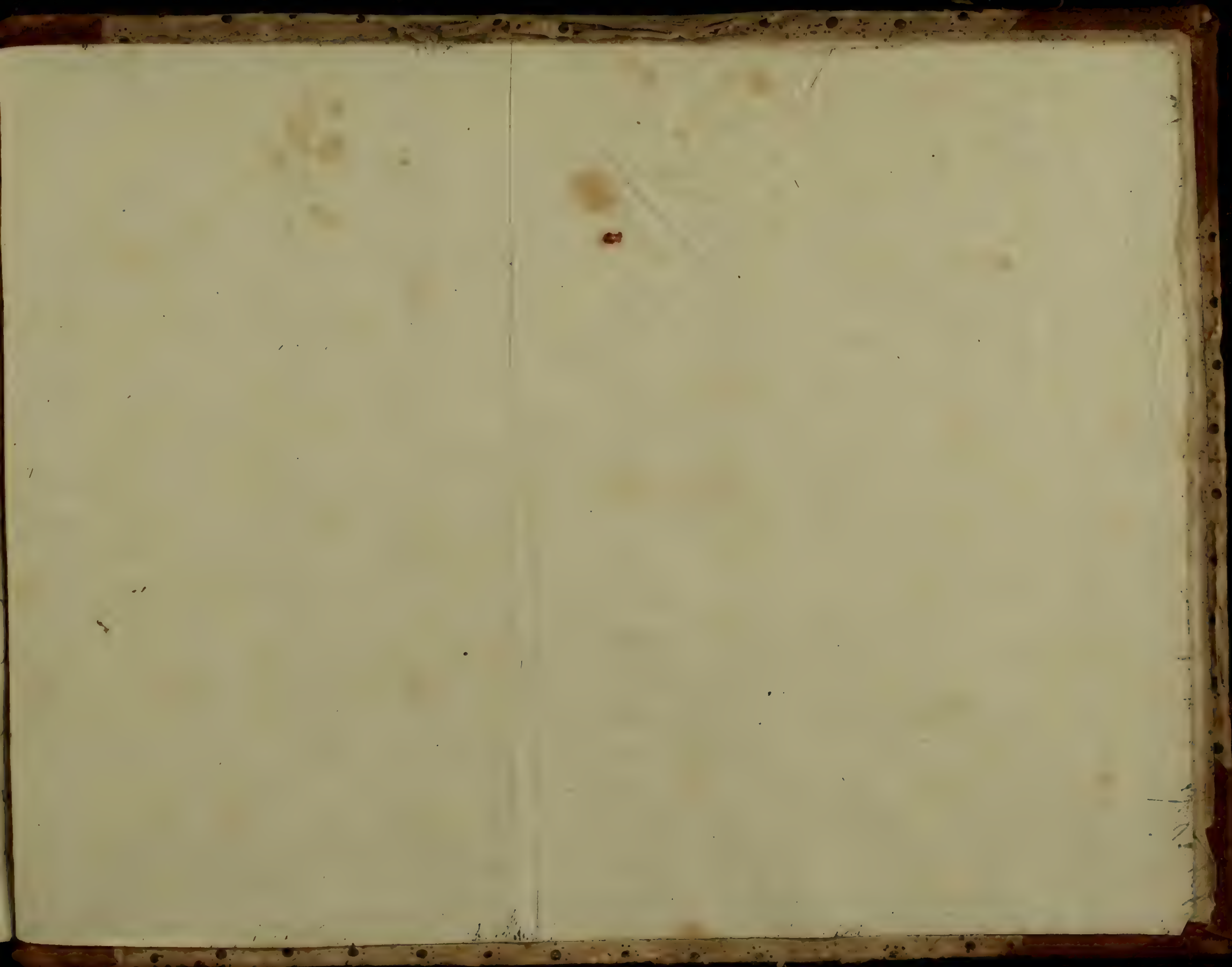
no bi di va li ste re

Platone ammazza per carità per Carità per Carità per carità.

ma il soa amico mē fa tremar il soa mē fa tre m mē fa tre m mē fa



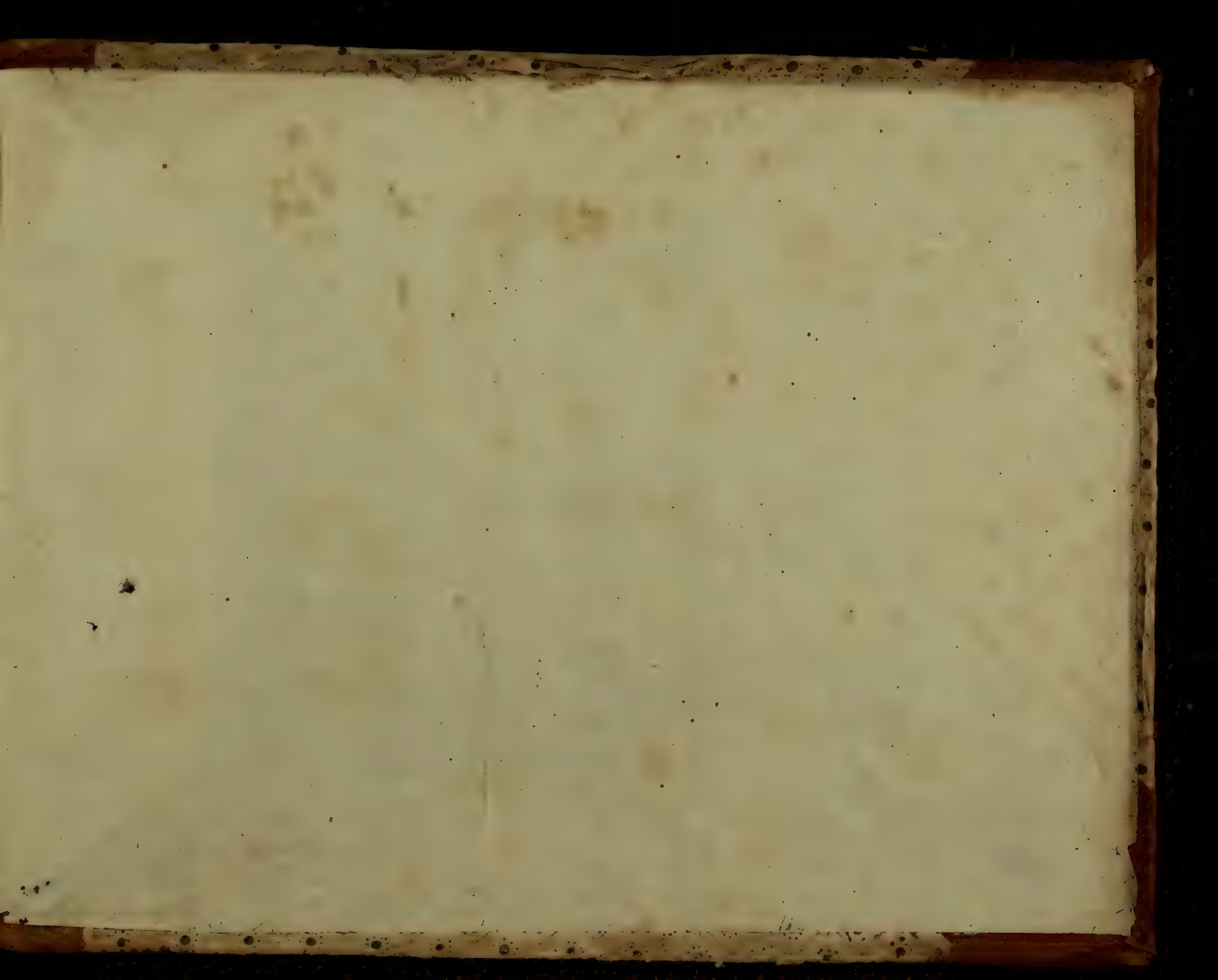








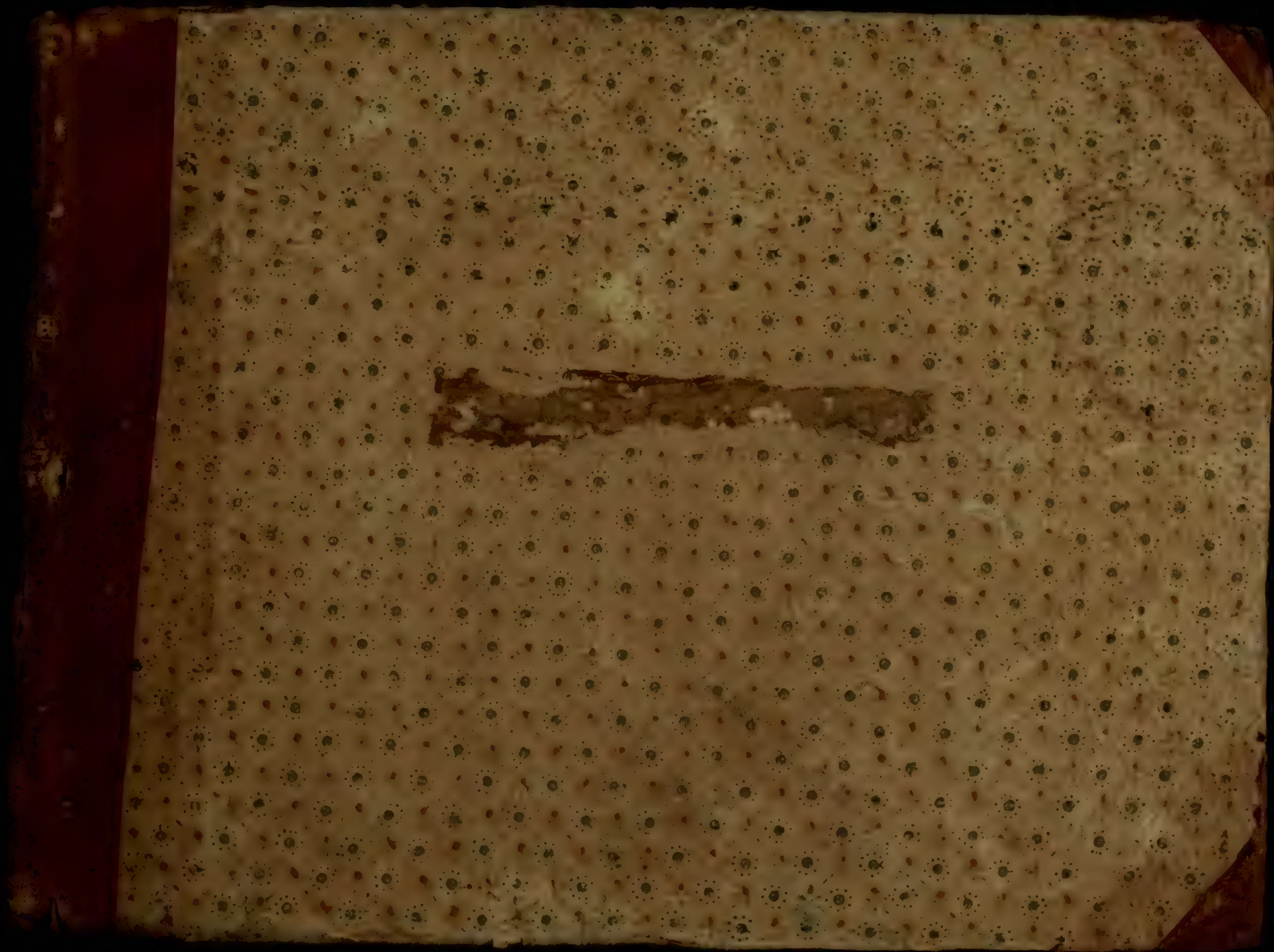




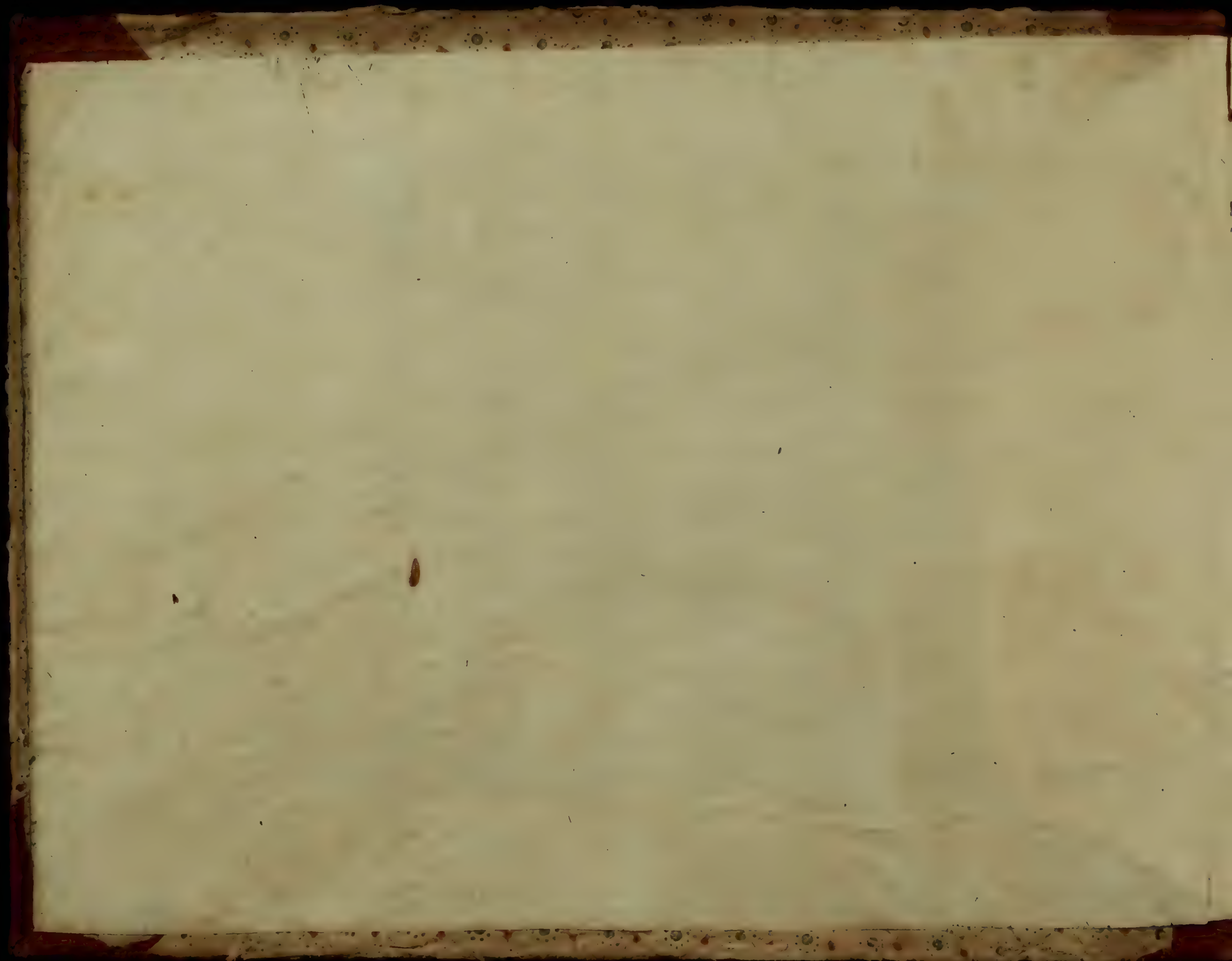


















V. m  
853  
2.



# Atto Secondo

Scena Prima Lauretta, Cilla, e Calandrino

cal:

Lauretta va: con uci pur costei da Donna Rosa, ed ille che la tengaino,

staggi della mia fedeltà ch'io non uo' uotomijo del suo partito ne

lav:

can:

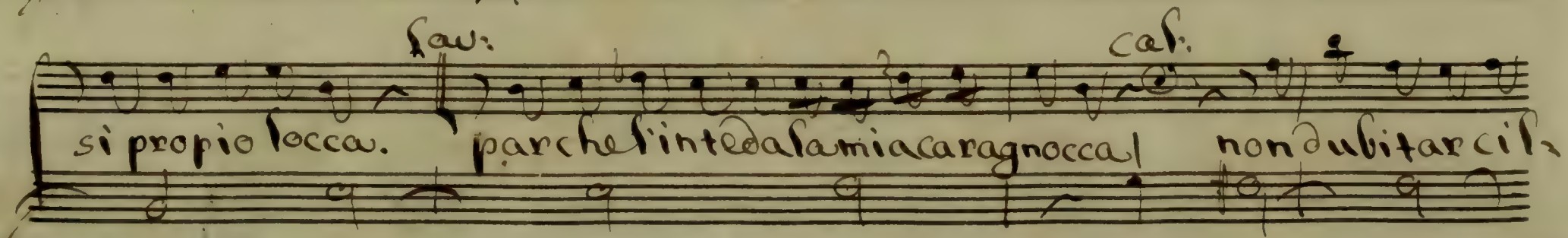
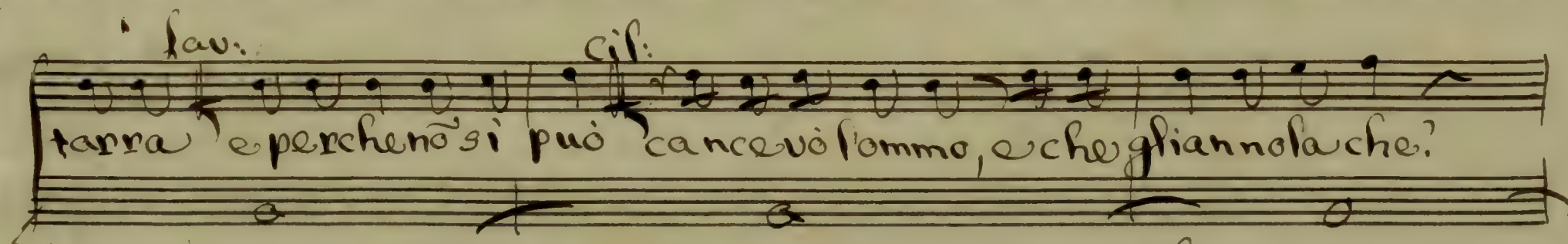
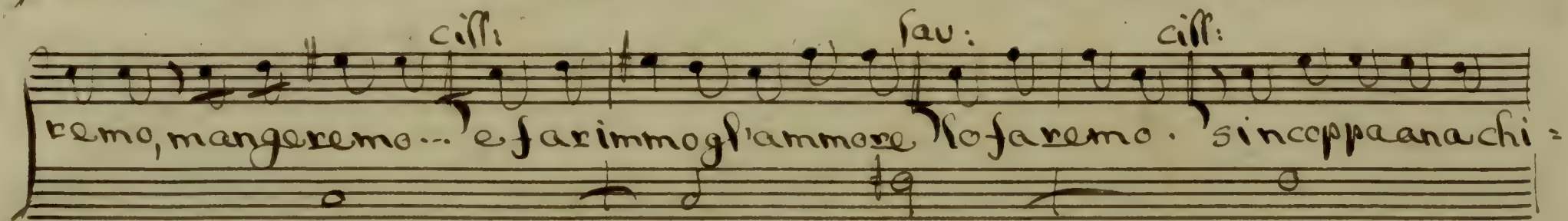
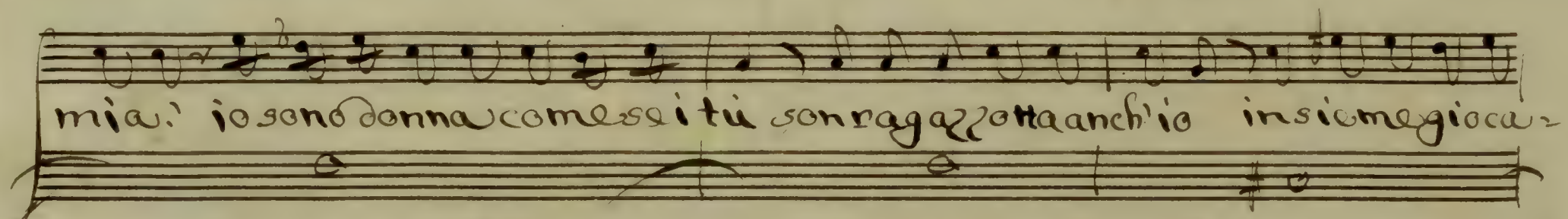
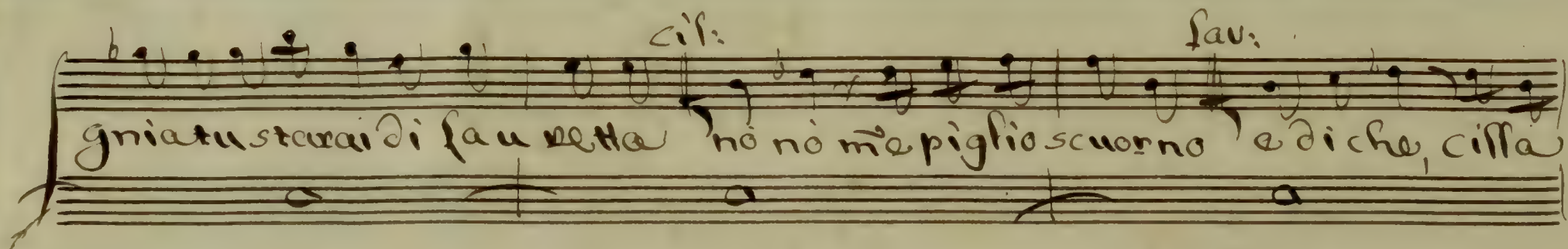
aderente più sò di suo marito

che mutazione è questa: non voglio fare

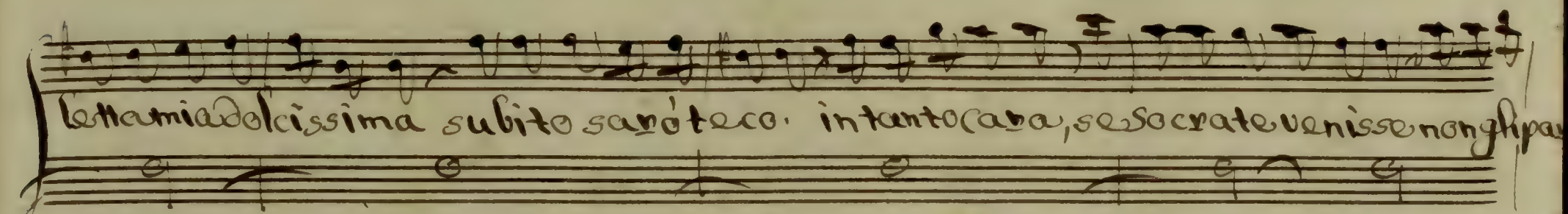
ma perder la testa.

tra poco mia Cilla ci vive orem' frà tanto incompa-



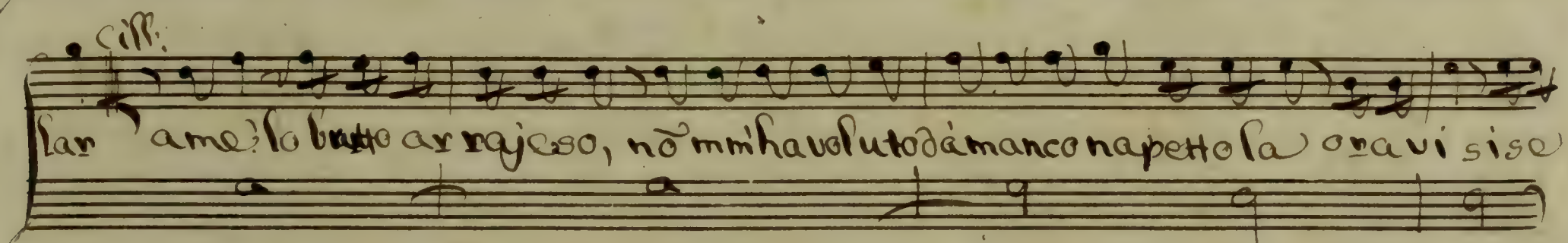






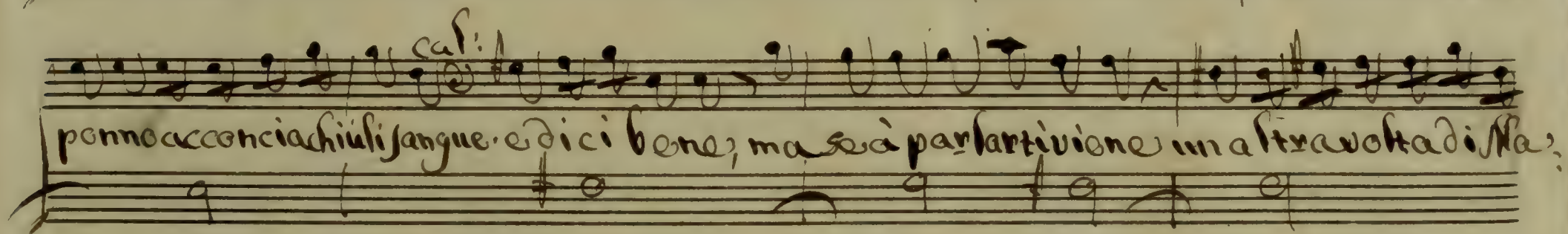
letta mia dolcissima subito sarò te co. intanto cara, se socrate venisse non gli par

*cal.*



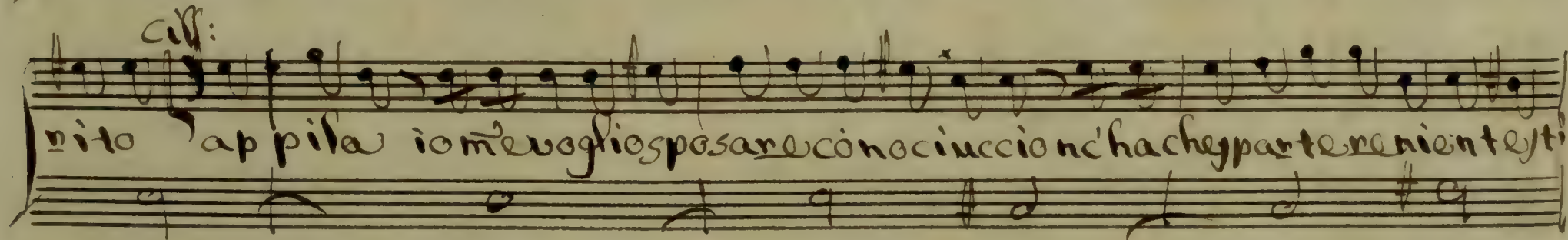
lar ame! lo barto ar rajesco, nō mmi ha voluto dā manco na petto la ora vi sise

*cal.*



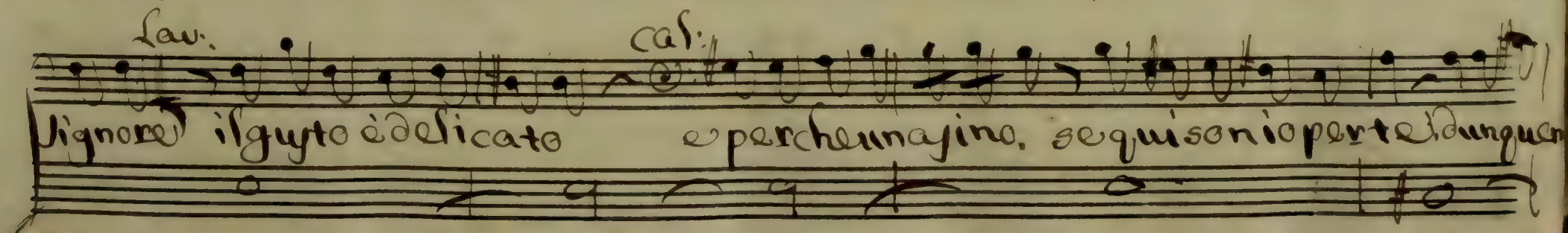
ponno acconciachiuli sangue. e dici bene, ma se à parlar ti viene in a ltra volta di Na?

*cal.*



nito appila iom'euoglio sposare con ocinuccio n'ha che parter niente ti

*lav.* *cal.*



ignore il guito è delicato e perche una jino. se quisonio per te d'anguer



*Cif.*  
ciffa, affatto io non ti premo ah bene mio, e come si esce come quann'aggiodito

*cal.*  
ciuccio ve potivo vo smacennare, cancuorpo io parlava d'evvie grazie infinite

*lav.* *Cif.*  
ah ah bel complimento nuje trottate parlammo se prenziferacall'uommene n'è loye bella

*lav.* *Cif.*  
nenna oh certamente a vite da fa poco con nuje femmene sa comè

*cal.*  
simmona leziose capita oh si v'è date che la malizia ti



*Ciff.*  
piove dalla fronte sa che partita simmo de lo conte  
A 3.

*Violini*

*Viola*

*Ciffa*

*Saurata*

*Calandrino*

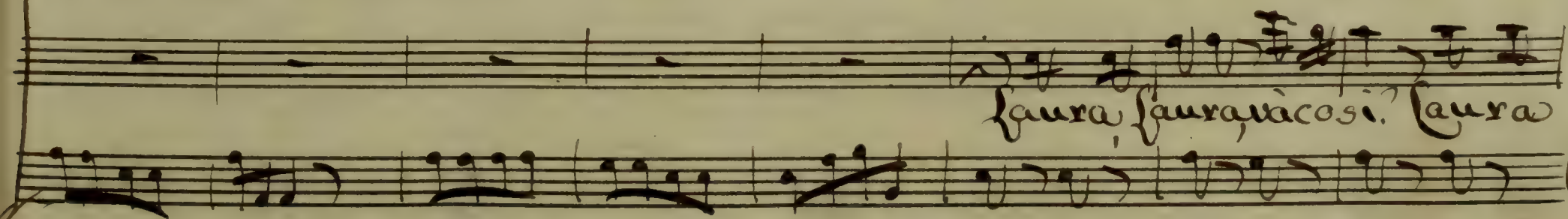
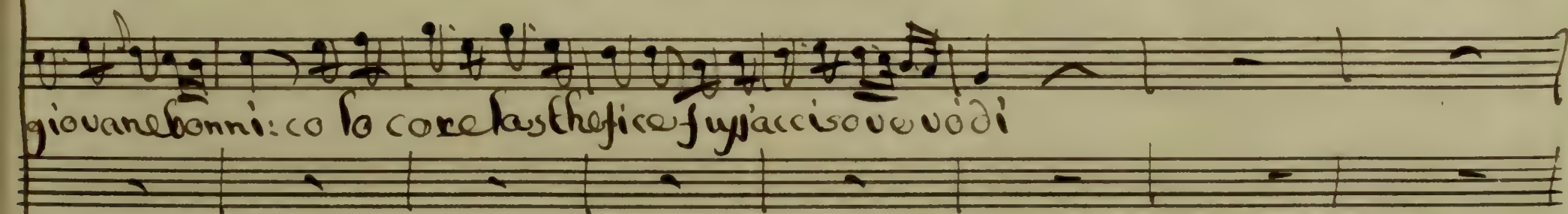
*And<sup>no</sup>*



Handwritten musical score on aged paper, featuring ten staves. The notation is in a historical style, likely from the 18th or 19th century. The first two staves contain complex melodic and harmonic notation with many beamed notes. The third staff has a few notes and rests. The fourth staff has a melodic line with a 'p' dynamic marking. The fifth staff has a melodic line with a 'f' dynamic marking. The sixth staff has a melodic line with a 'p' dynamic marking. The seventh staff has a melodic line with a 'p' dynamic marking. The eighth staff has a melodic line with a 'p' dynamic marking. The ninth staff has a melodic line with a 'p' dynamic marking. The tenth staff has a melodic line with a 'p' dynamic marking.

*sina fentनावेदicesiber*

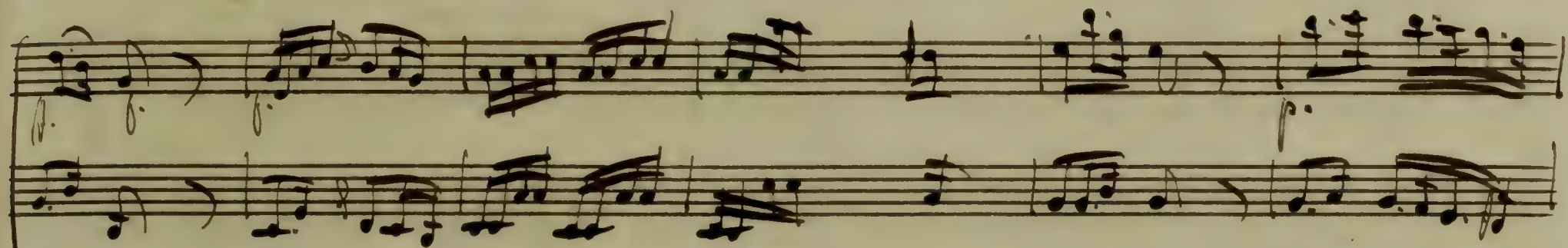




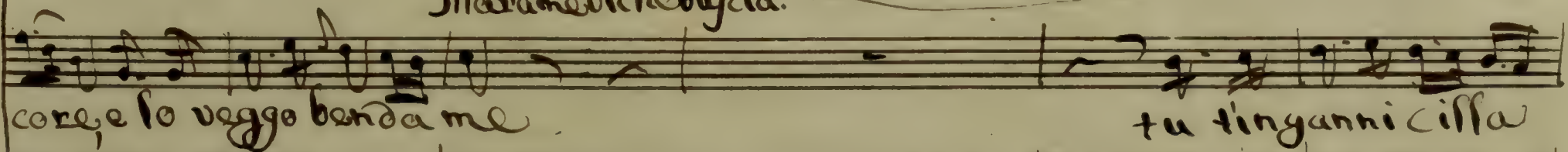


con voi parlamio signore maca si so che non e' son le donne tutto  
Laura vacosi?



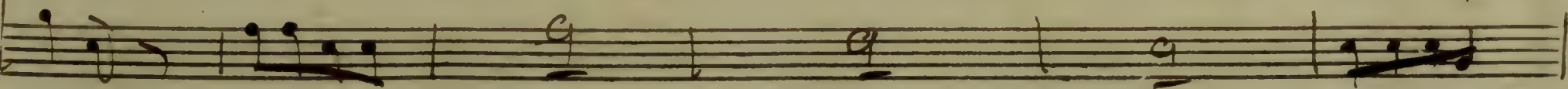
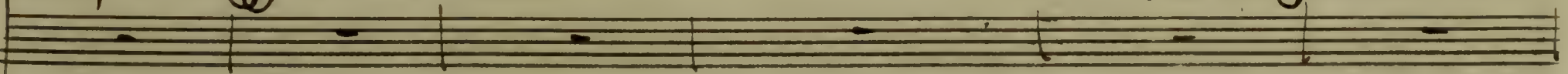


Maramévi chebycia!



core, e lo veggio benda me

tu tinganni ciffa





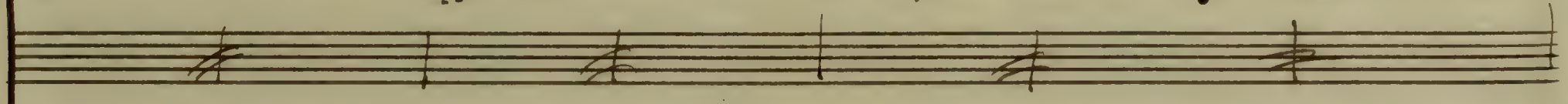
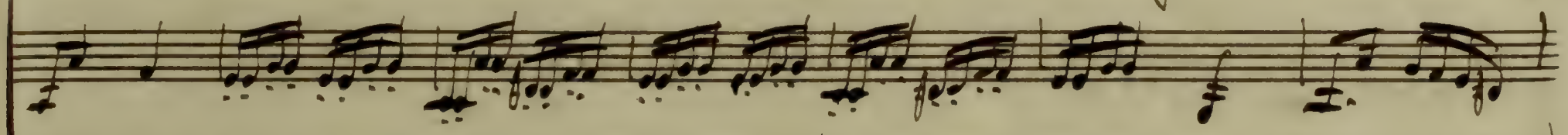
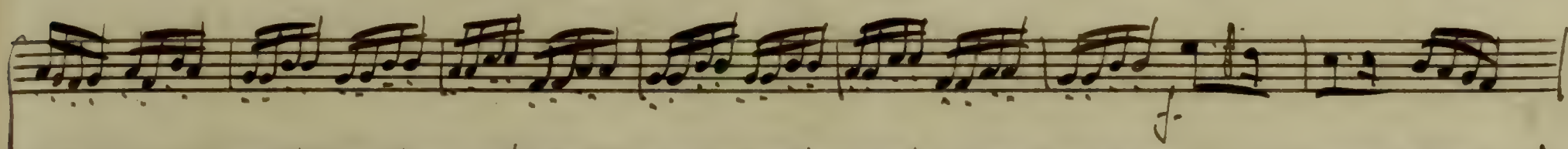
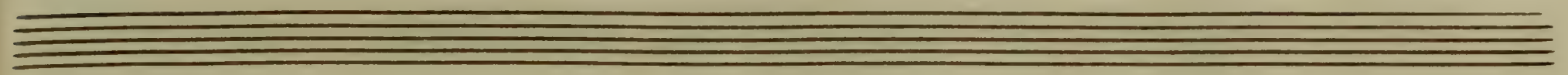
nia seamo pure colombine

Simmetanta Marachine

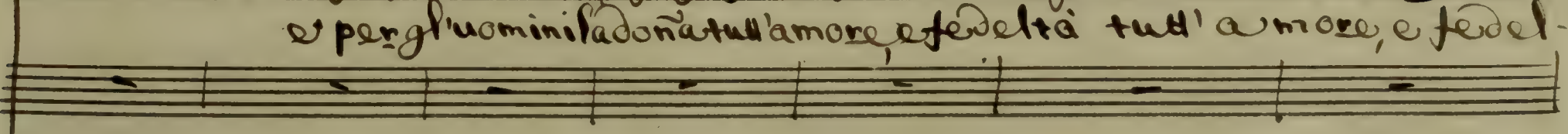
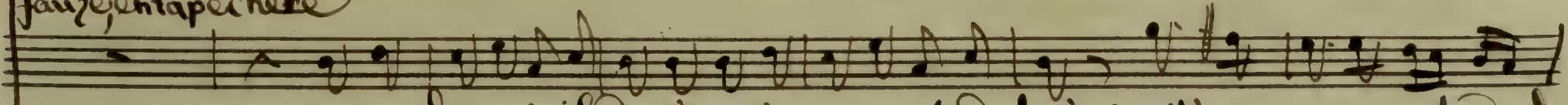
Jimmo

siamo candido e singere





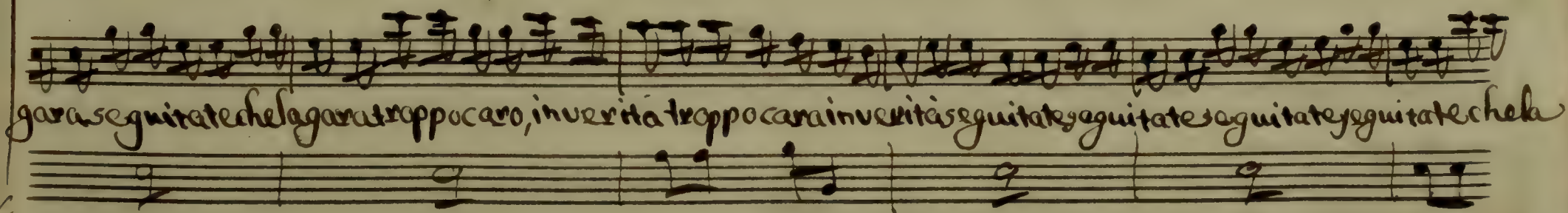
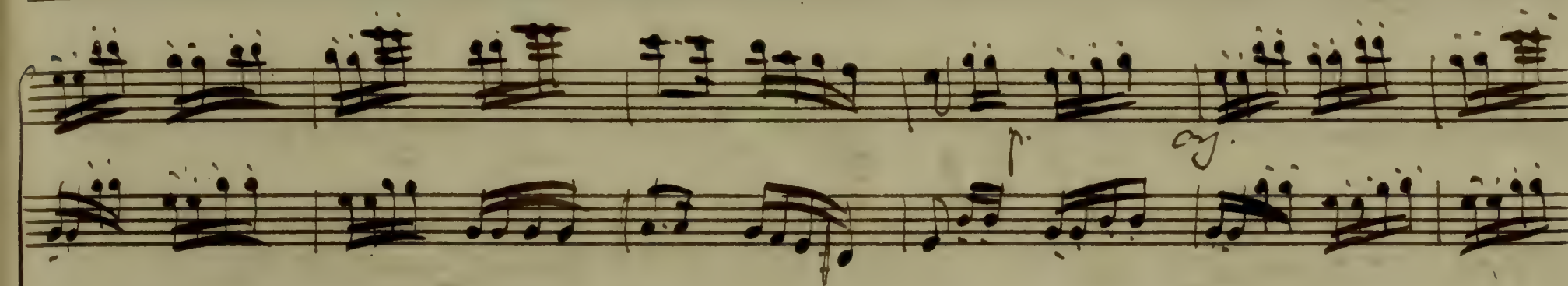
*fauzentapechere*



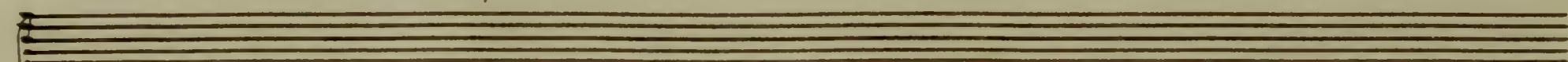
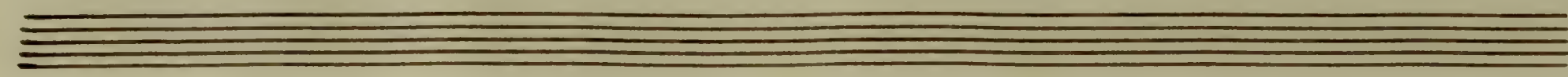


vi l'ascigna comm'attona vijin'ommo uo parla vi s in'ommo uo parla  
teu  
seguitate che

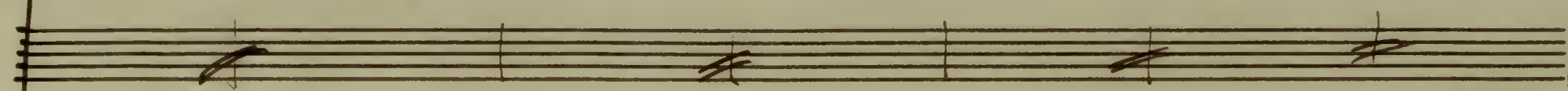






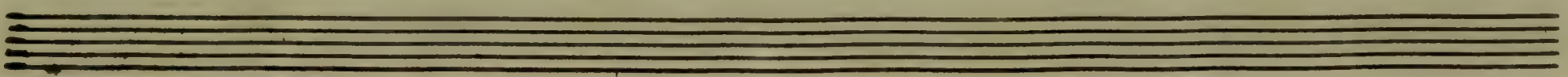


Handwritten musical notation on two staves. The first staff begins with a treble clef and a key signature of one sharp (F#). The notation includes various note values, rests, and dynamic markings such as *ag.* and *p.*

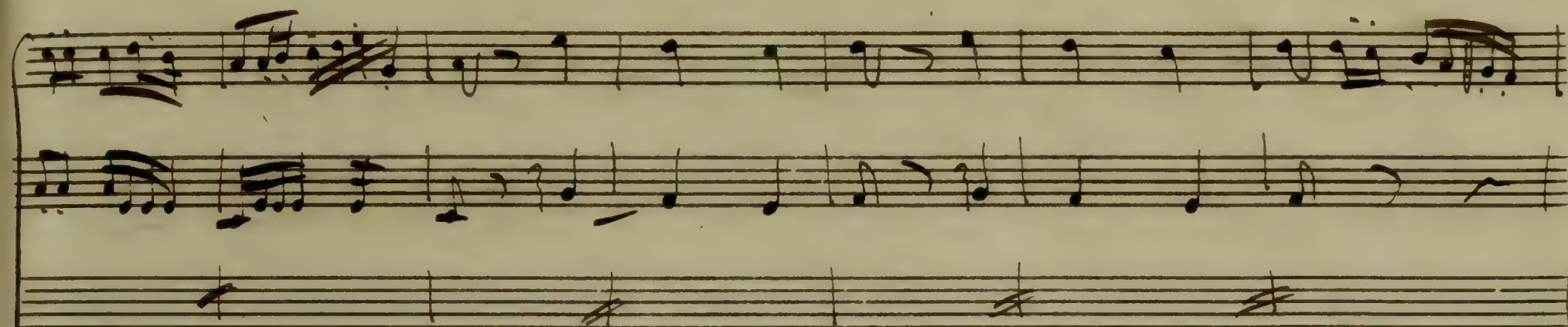


Handwritten musical notation on two staves. The first staff contains several measures of rests followed by a melodic phrase. The second staff continues the melody. The lyrics *simmotatamarachine* are written below the second staff.

Handwritten musical notation on two staves. The first staff contains several measures of rests followed by a melodic phrase. The second staff continues the melody. The lyrics *siamo pure colombe...* and *siamo* are written below the second staff.







simmo fauze, entape here

vi l'ascigna commat.

candide sincere... e per gli uomini le don'e, tutt'amore, e fedeltà





tona vis in omni par la vis in omni par la  
vita signa comiat  
e per gli uomini la donna tutt'amore e fedel  
seguite che la garatrop pocara in verita in veri



tonàvisin'omèuòparliviisin'omèuòparliviisin'omèvisin'omèuòparla vi la  
tà è fedel tà tutt'amore tutt'amore tutt'amore fedeltà e fedeltà e per =  
tà seguitate seguitate seguitate seguitate che lagarato troppo carat troppo carainverità segui =



scignà com' a donna vi si n'ommo vò parla

vi i n'ommo vò parla

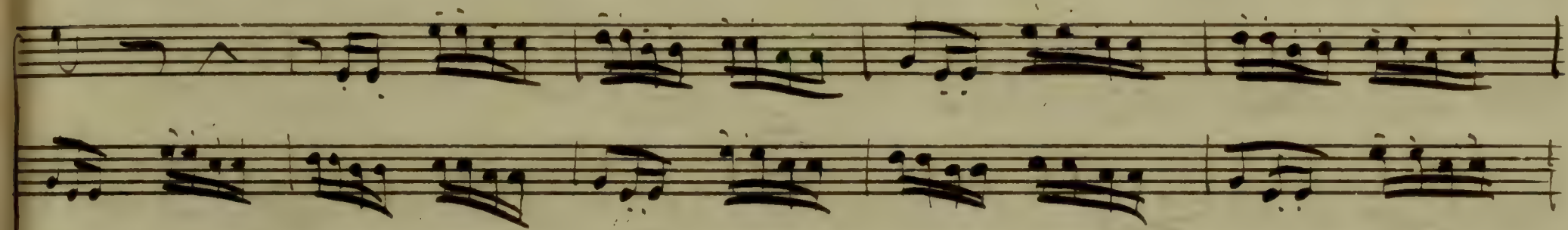
vi i n'ommo vò par

gl'ommini la donna tua a more se de del t'atua amore e fedeltà

tate che la gara troppo cara in verita

seguitate le guitate

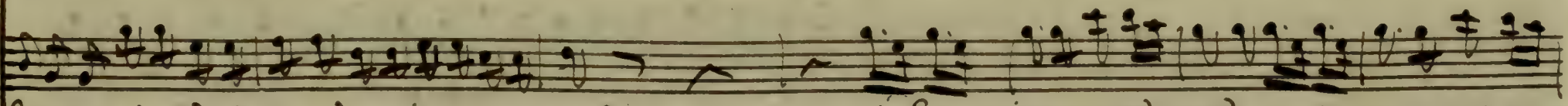
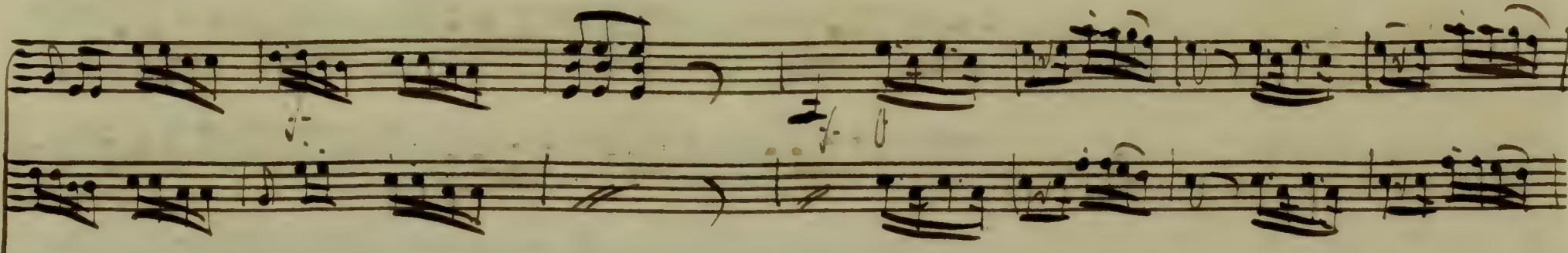




sa vi la cigna com m'attona vi si n'omò vò par là vi si n'om mo vo par -  
e' per gl'vomin i la do n'atut l'amore e fedeltà, e je de l - ta tut l'amore tut a -  
se gui ta te e chi è la ge ra tro ppo ca ra in ve ri tà se gui ta te se gui ta te se gui -

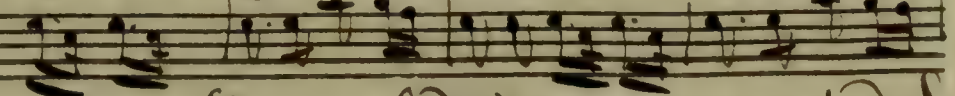
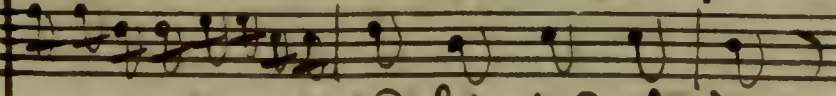
Handwritten musical notation on two staves. The first staff begins with a treble clef and a common time signature. It contains several measures of music with eighth and sixteenth notes, some beamed together. The second staff continues the melody with similar note values and rests.





sa visin'om'oua sin'om'oua sin'om'oua parla

vi la scigna com'attona visin'om'oua par-



moretutti amore fedeltà e fedeltà

e per gli uomini la donatutti amore, e fedel-

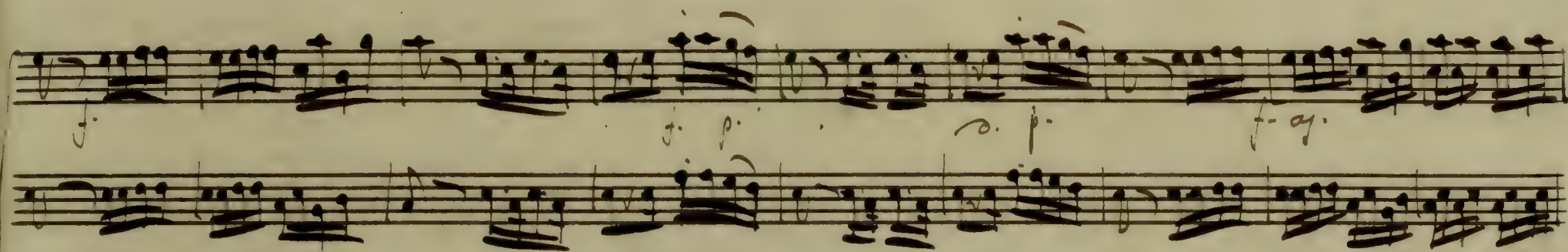


tate chi è la gara troppo cara in verità

segui tate chi è la gara troppo cara in veri-

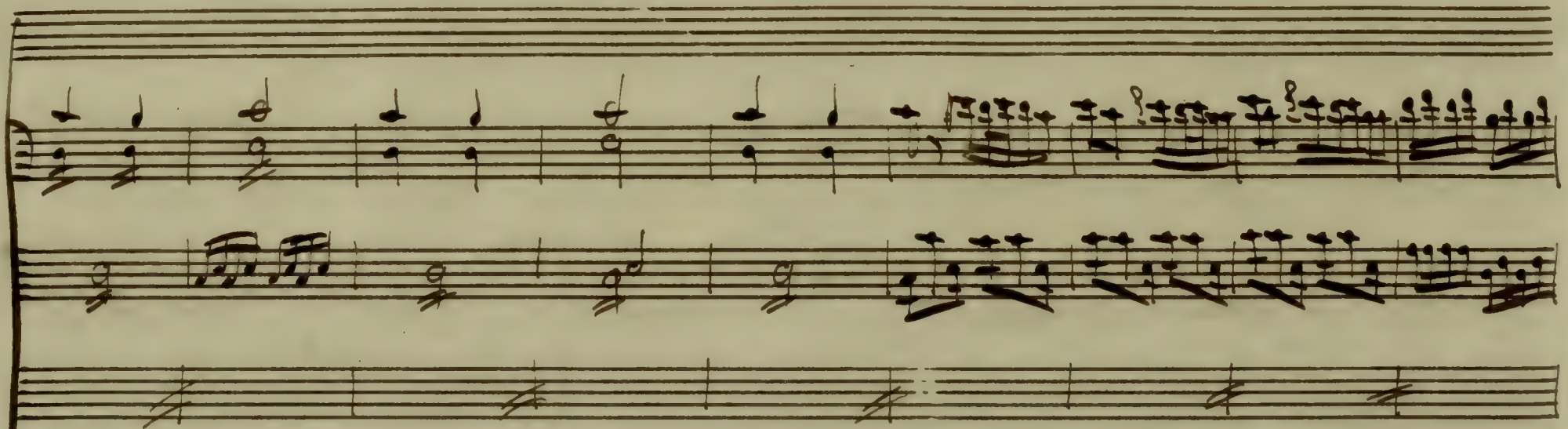






la visi Non ovò parla vi la scigna com'attonavi si Non ovò parla vi si Non ovò parla vi si  
ta tutt'amore e fedeltà e per gli uomini la donata tutt'amore e fedeltà tutt'amore e fedeltà tutt'amore  
ta troppocarainverità seguitate che la gara troppocarainverità troppocarainverità troppocarainverità





n'ommu'ò parla'vis in'om'ò vò parla

more, efedelta tutt'amore, efedelta

carainverità troppo carainverità



Handwritten musical score on ten staves. The notation includes various notes, rests, and clefs, suggesting a complex composition. The paper is aged and slightly discolored.

The musical score is written on ten staves. The notation includes various notes, rests, and clefs, suggesting a complex composition. The paper is aged and slightly discolored.

- Staff 1: Empty.
- Staff 2: Empty.
- Staff 3: Contains a series of notes, including a treble clef, a key signature of one sharp (F#), and a series of eighth and sixteenth notes.
- Staff 4: Contains a single note, a double bar line, and a treble clef.
- Staff 5: Contains a single note, a double bar line, and a treble clef.
- Staff 6: Contains a single note, a double bar line, and a treble clef.
- Staff 7: Contains a single note, a double bar line, and a treble clef.
- Staff 8: Contains a series of notes, including a treble clef, a key signature of one sharp (F#), and a series of eighth and sixteenth notes.
- Staff 9: Empty.
- Staff 10: Empty.



Scene II *Cal:*  
 Calandrina solo *e il mio signor di lasofo voleva colla grafetta togliermi di*  
 indiff. Rosa, ed  
 Ippolito

bocca questo toro gentile? ma questa volta accade al fermio zucca quello che ac-

*D. Rosa*  
 cade a pifferi di Lucca *5* signor bibliotecario senza la bibliot-

*cal:* *sp.*  
 teca dunque lei conobbe affinchè mi marito, e un mato e chi nò lo congreo

*cal:*  
 pur un signoria con una faccia approvada sate l'incensava adue mani ma



che ci fa signor? siam corteggiani li tempi sono scarsi li Padroni vogliono esser grat-

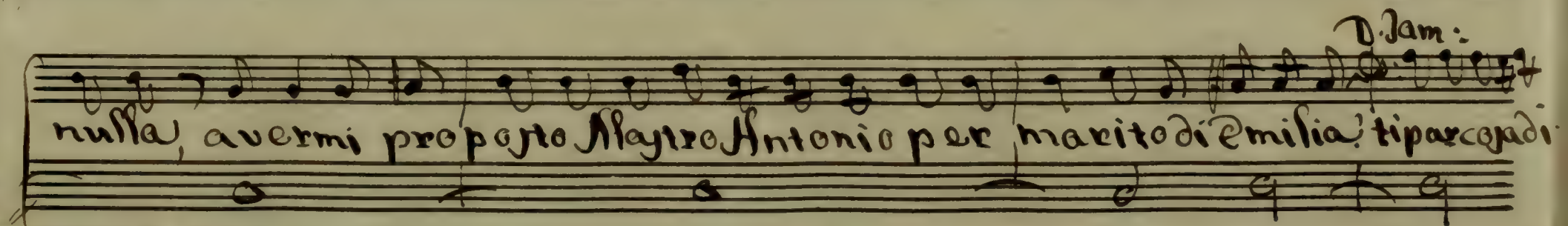
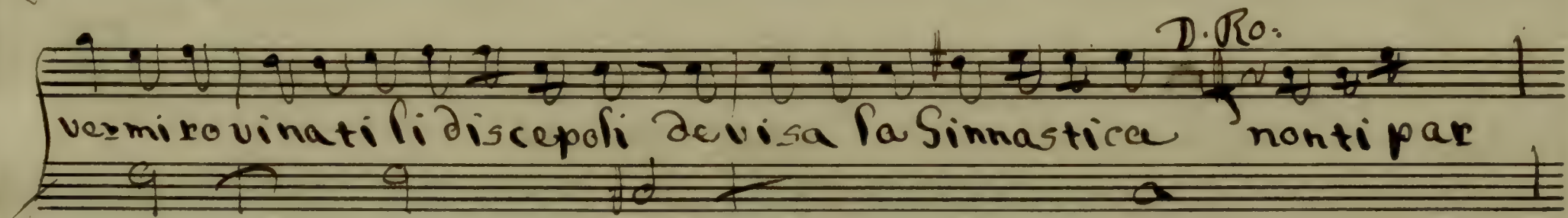
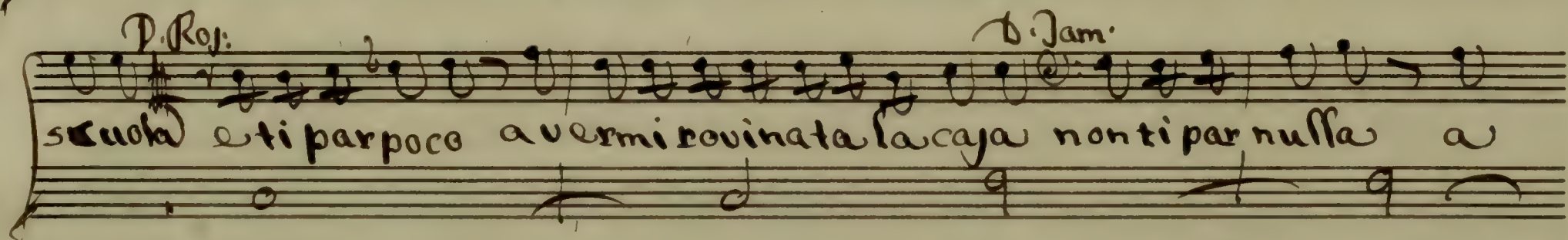
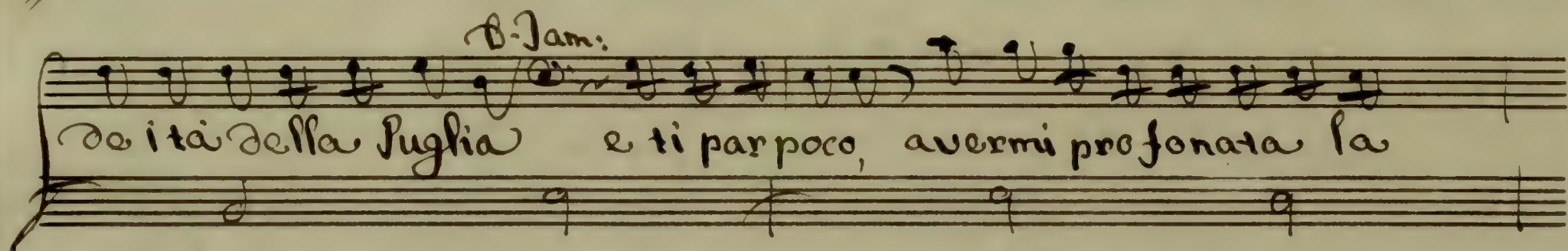
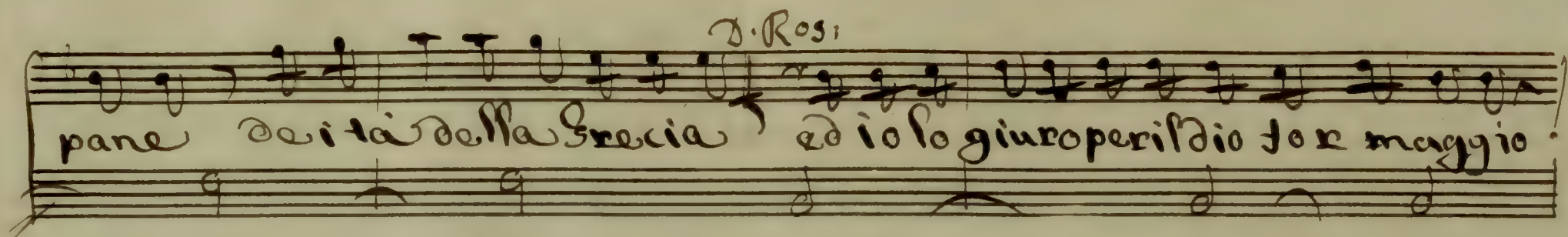
tati, *D. Rey.* e noi gratiamo questo e parlar da calanomo questo e parlar da birbone io so che in

corte, vie chi pensa, e vive con massime di remo sempre in discordia?

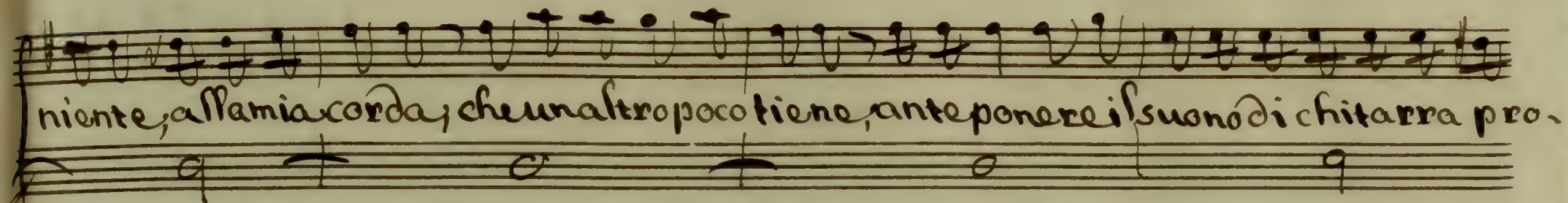
*D. Jam.* sempre! e chi ci colpa tu! *D. Rey.* io mai tal cosa ci colpi tu... *D. Jam.*

*D. Rey.* tu, tu... *D. Jam.* tu, tu ci colpi... non è vero: lo giuro per il dio

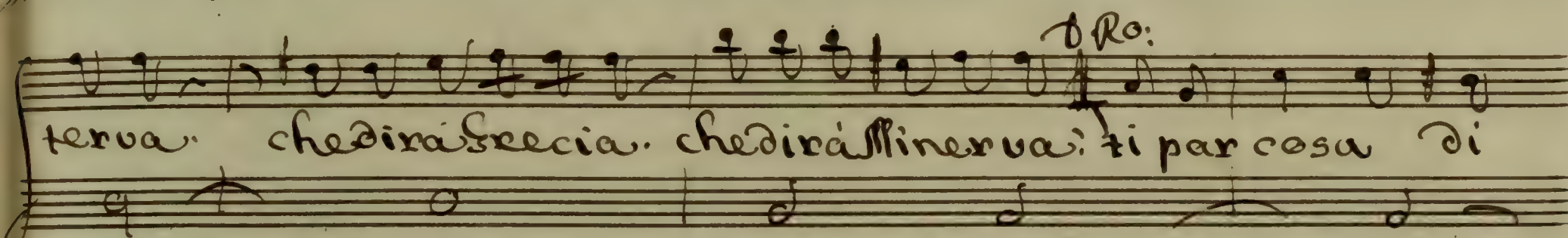




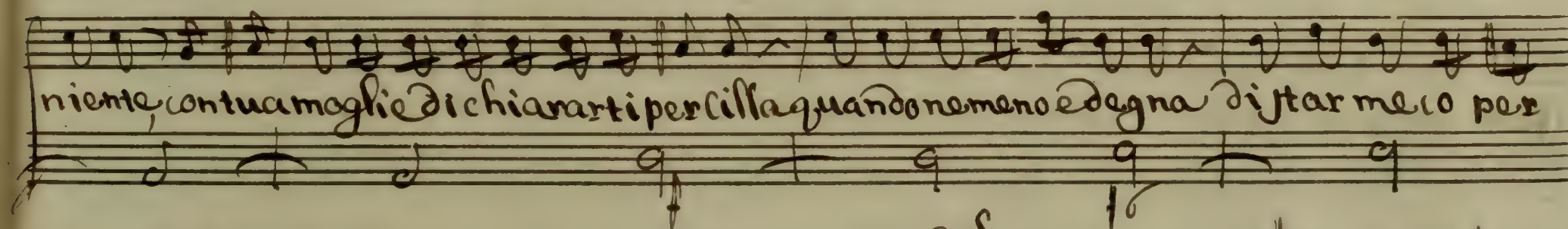




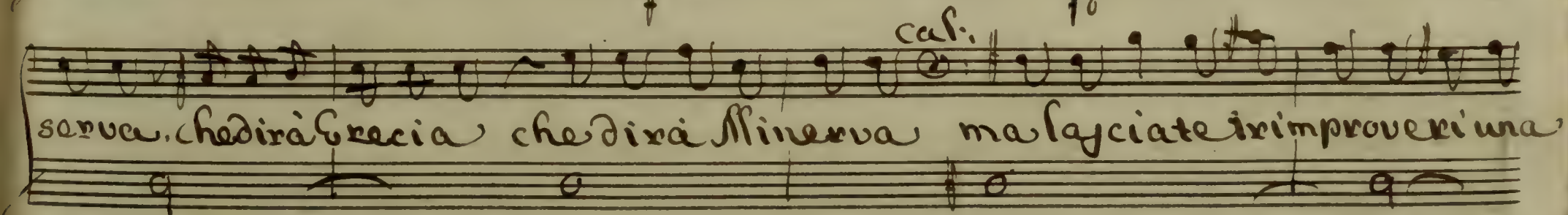
niente, allamia corda, che una l'altro poco tiene, anteponere il suonodi chitarra pro-



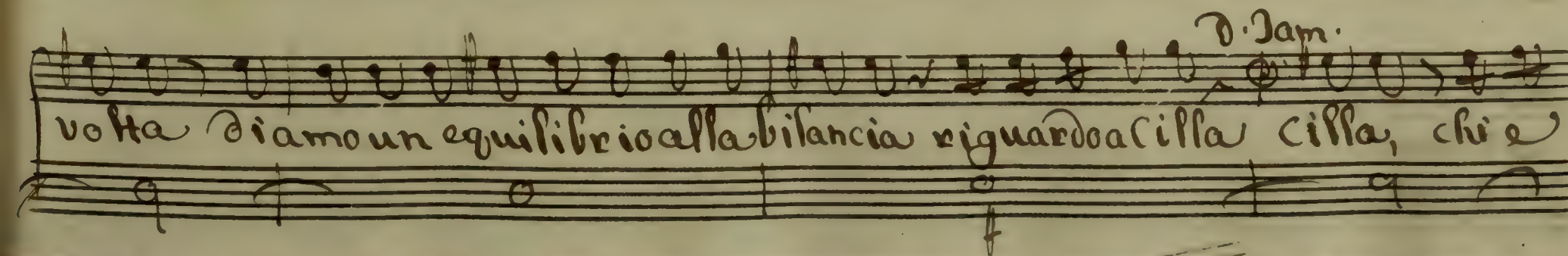
terva. <sup>o Ro:</sup> che dirà Grecia. che dirà Minerva: ti par cosa di



niente, contua moglie di chiararti per cilla quando non meno edegna di star me lo per

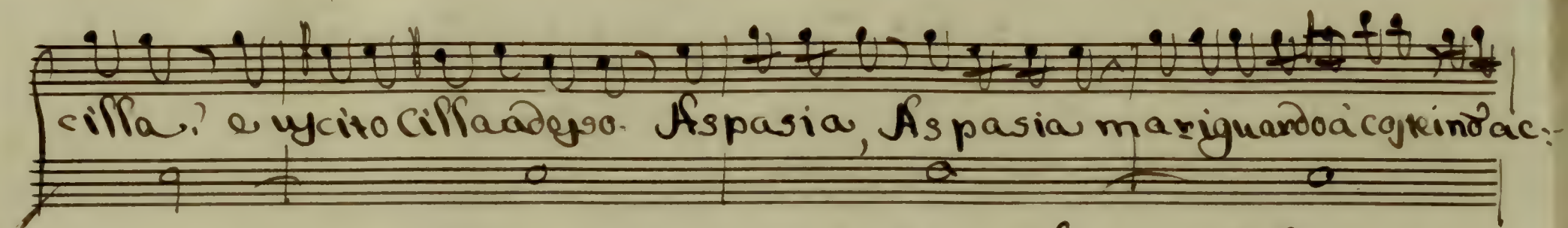


serve. <sup>cal:</sup> che dirà Grecia che dirà Minerva ma lasciate irimproveri una

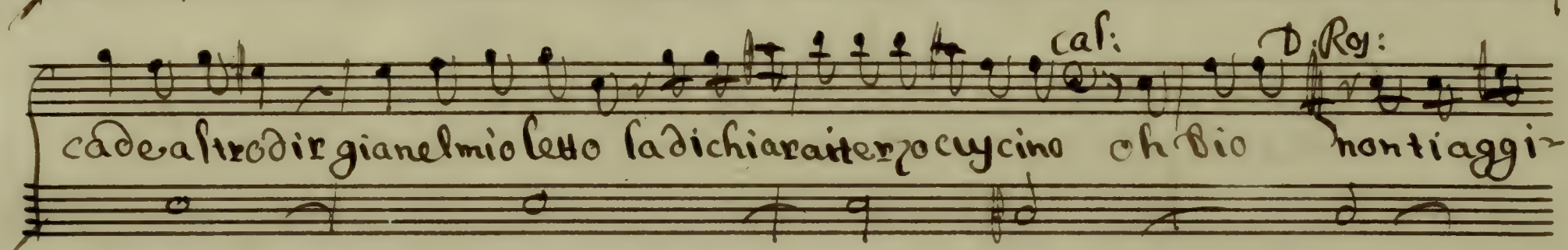


<sup>D. Jam.</sup> volta diamo un equilibrio alla bilancia riguardo a cilla cilla, che

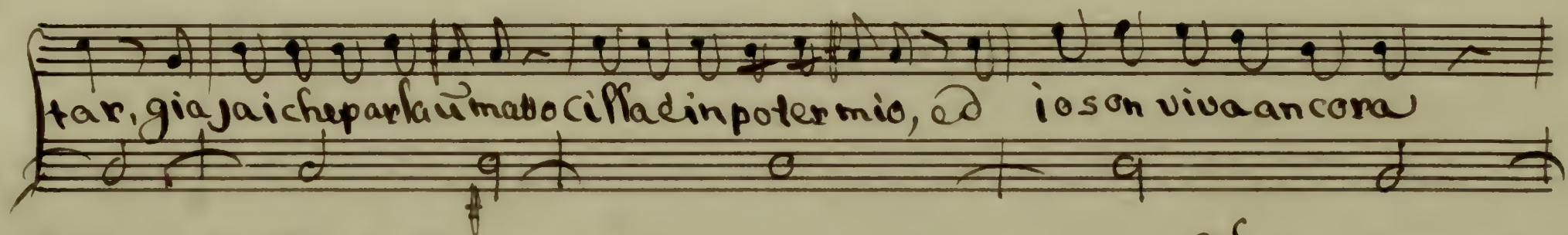




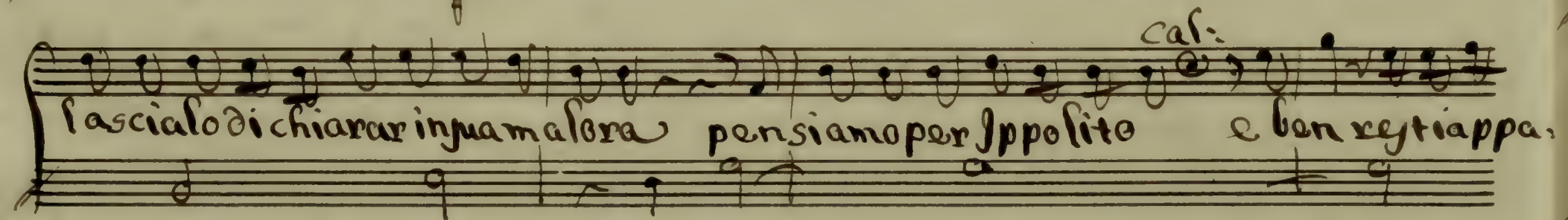
cilla? e ucyto cilla adepo. Aspasia, Aspasia ma riguardo a coj kindac.



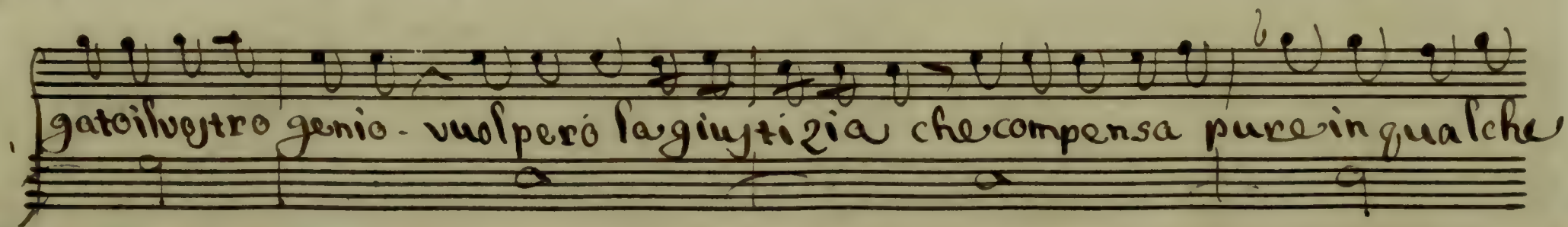
cade a lro dir giane mio lito la dichiarar ter po ucyino oh bio non ti aggi-



tar, gia ja icher park u mabo cilla in poter mio, ed io son viva ancora



lascialo di chiarar in guam alora pensiam per Ippolito e ben re tyappa.



gato il vostro genio. vuol però la giustizia che compensa pure in qualche



*B. Jam:* *cal:*  
parte la compiacenza di voi tra moglie, e che ho da fare: date a voi tra figliato

*B. Jam:* *cal:*  
polito che dite, ma Platone. Platone e un gran filosofo, e la legge di

*B. Jam:*  
socrate, qualunque sia ripetera va chiano: ho qui pensato, come sa -

va la capra e i cavoli Platone non avera di che sagnarsi, ed polito sposera la mia

*B. Ro* *cal:* *B. Jam*  
figlia ah corommi marito oh Socrate immortale chi bene s'apen =



*Do. Ro* *Do. Jam*

sar non penjamale e si faran le nozze quetaj era quetaj era

esso in questo istate chiamato doni' Ippolito, chiamate la mia diletta figlia

nozze e nozze io voglio al mio sacro e amministrare un novello inchiostro oh con

*cal:*

tento oh piacere il porco e nostro

Sigue Aria Calandrino



Violini

Oboe

Trombe  
Baja

Viola

Clarineto

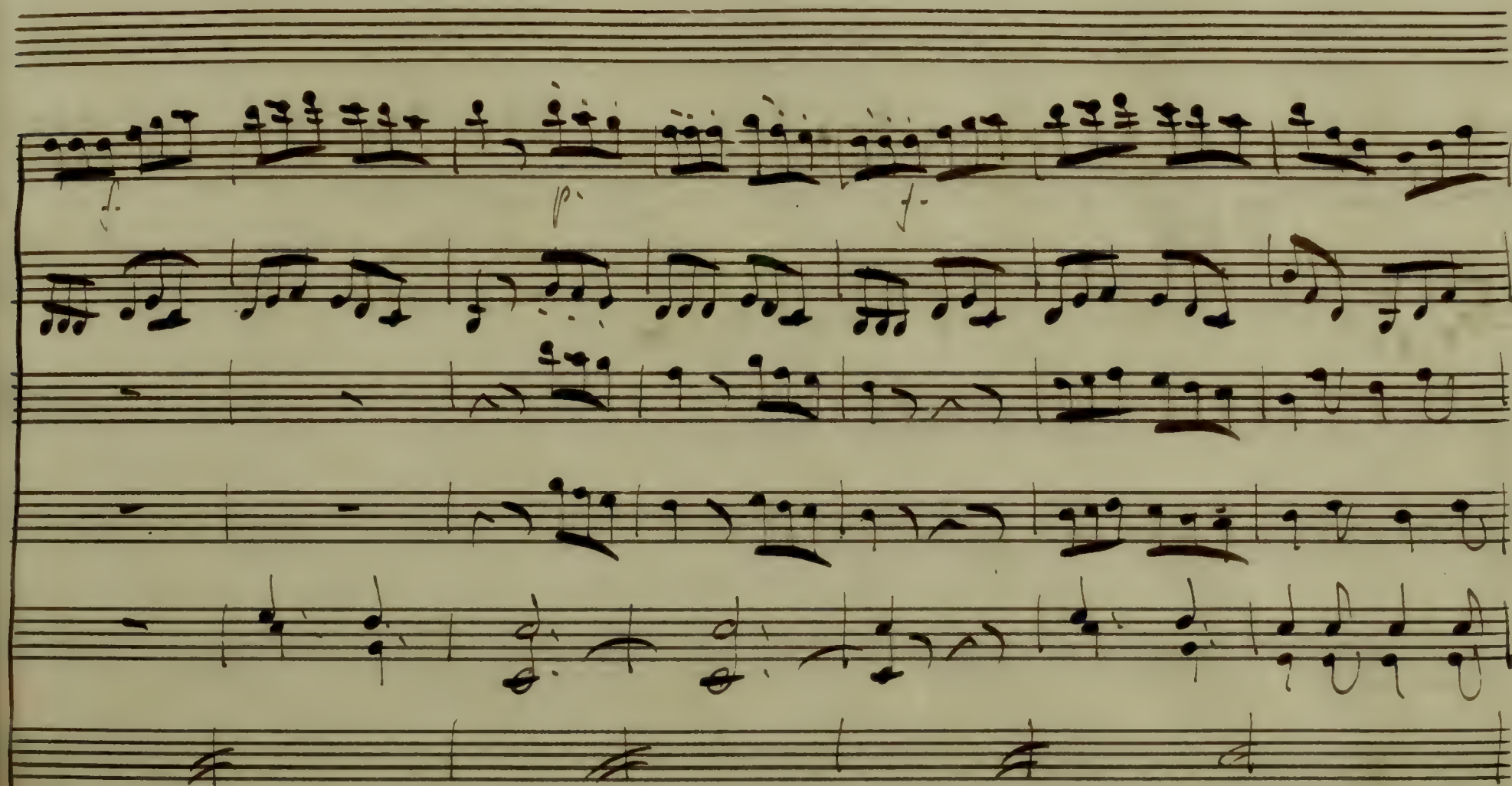
Alto e fagotto

This is a handwritten musical score on aged paper, featuring six staves of music. The staves are labeled on the left with handwritten text: "Violini", "Oboe", "Trombe Baja", "Viola", "Clarineto", and "Alto e fagotto". Each staff begins with a treble clef and a key signature of one flat (B-flat). The time signature is 6/8. The notation includes various musical symbols such as notes, rests, and clefs. The first staff (Violini) has a complex melody with many beamed notes. The second staff (Oboe) has a similar melody. The third staff (Trombe Baja) has a simpler melody with many rests. The fourth staff (Viola) has a simple melody with many rests. The fifth staff (Clarineto) has a simple melody with many rests. The sixth staff (Alto e fagotto) has a simple melody with many rests. The score is written in a clear, legible hand.



Handwritten musical score on aged paper. The notation includes various musical symbols such as notes, rests, and clefs. The text "Per questa zione a magnificacoe in Passone la faga arrula per tutto for bice per tutto" is written across the lower staves.





l'orbita tutto l'orbita vi balzera  
per tutto l'orbita vi balzera



The image shows a page from an old handwritten music manuscript. It contains ten staves of music. The notation is in a historical style, featuring various note values, rests, and clefs. The paper is aged and slightly discolored. The first staff has a treble clef and a key signature of one sharp (F#). The music is written in a single system. The lyrics are written below the staves, starting from the seventh staff. The lyrics are: "Joc rate, soc rate di ran og l'artici: Jocrate Jocrate di ragl'antartici: Jocrate". The handwriting is in a cursive script. The page is numbered "1" in the top left corner.

1

Joc rate, soc rate di ran og l'artici: Jocrate Jocrate di ragl'antartici: Jocrate



Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and bar lines. The first staff has a treble clef. The music is written in a historical style, possibly Baroque or 18th-century. The notation is dense in the first staff, with many beamed notes. The second staff has some double bar lines. The third and fourth staves have many rests. The fifth staff has some notes. The sixth staff has some notes. The seventh staff has some notes. The eighth staff has some notes. The ninth staff has some notes. The tenth staff has some notes.

sorrate di raglianti

er fino il Diavolo con voce chiocciola secretegarate / ri / ponde

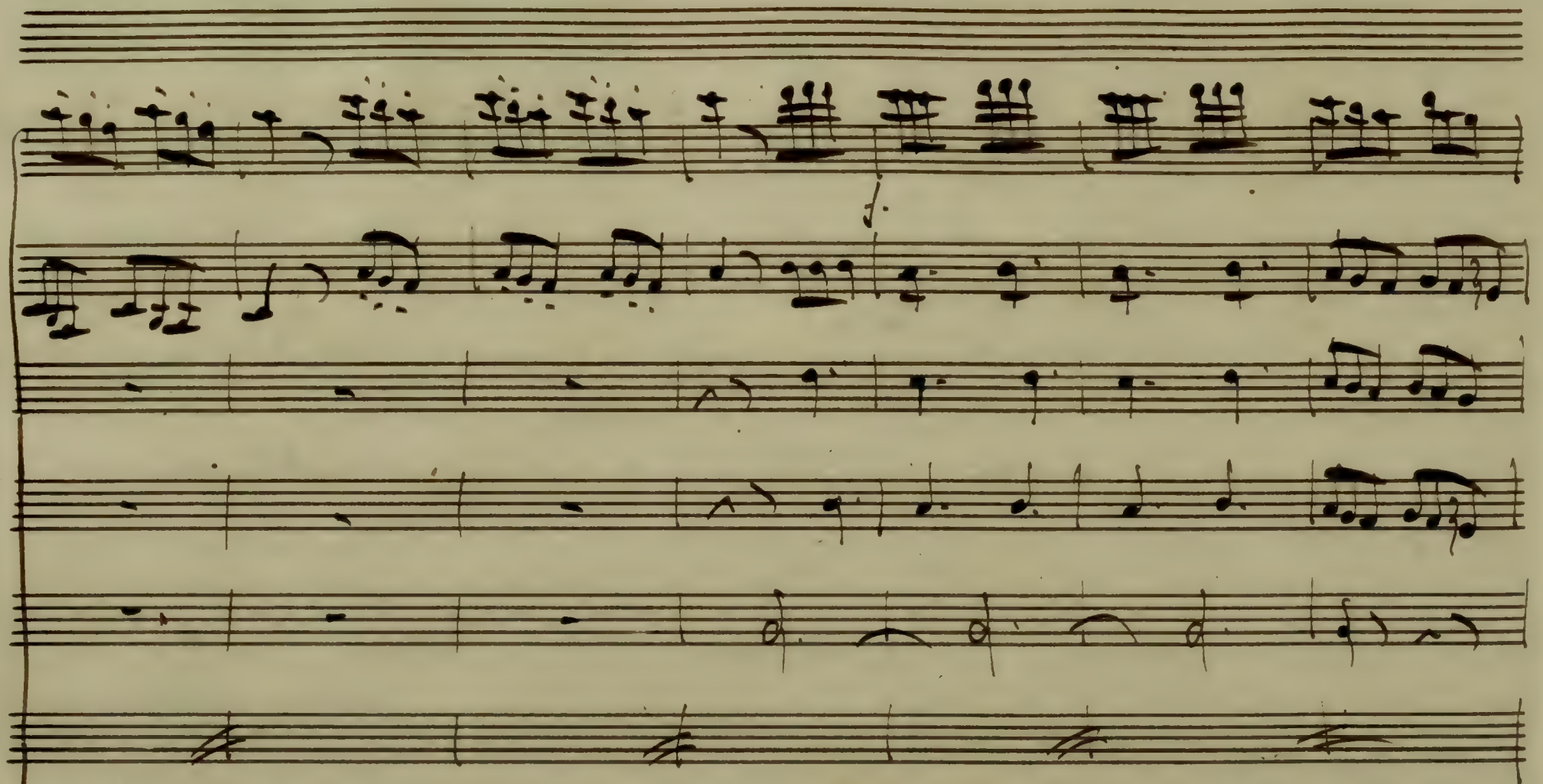


ra con voce chiara socrate, socrate, socrate, socrate i pondera



ma verracillide nel mio Cubiculo ma cilla amabile lamia ara maverra





cillidenelmiocubiculo, macillamabilelamiasara macillamabilelamiasara macillamabilelamiasara





Handwritten musical score on ten staves. The notation is in a historical style, featuring various note values, rests, and bar lines. The eighth staff includes the following lyrics:

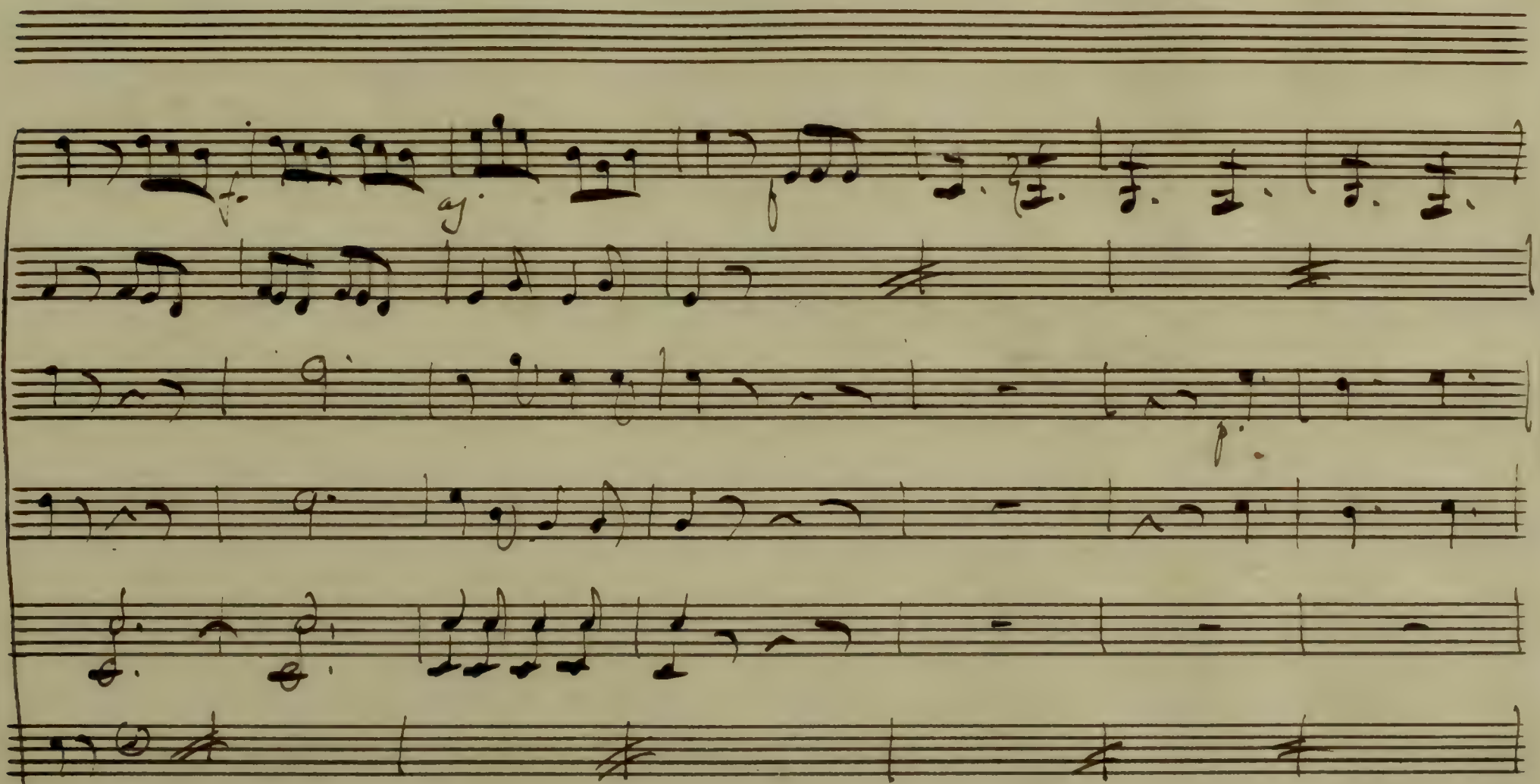
rà Per questa azione così magnifica come un passione la già garrula per tutto l'orbite vi balze-



rà per tutto l'orbite vi balzerà

sacrate sacrate, diranò gli artici, ocrate, ocrate, dirà gl'An-





Artici socrate socrate di ragl'antartici e fino il Diavolo cò voce chioera socrate, socrate, socrate,

f. ag.



socrate, socrate, socrate xipondera

Maverra cillide

Melmio cubiculo



ma cissa amabile Pami a jaru socrate jocrate di ranoghartici socrate socrate di raghun



tarticijocatejocate, inagl'antartici, fino il diavolo co' voce chioccia e fino il diavolo co' voce chioccia, jocate



Handwritten musical score on ten staves. The first staff contains a series of chords, followed by a complex passage of sixteenth notes. The second staff continues with sixteenth notes. The third and fourth staves feature a melodic line with eighth notes. The fifth and sixth staves show a bass line with eighth notes. The seventh staff contains a series of chords. The eighth staff begins with a melodic line of sixteenth notes, followed by a complex passage of sixteenth notes. The ninth staff continues with sixteenth notes. The tenth staff shows a bass line with eighth notes.

secrete, secrete, secrete, secrete, secrete riponderà / ma verrà il lido nel mio cubiculo, ma il lido amabile lamiya



râ sa mia sa râ) Per quest'azione co' magnifica locrate locrate diranò gli artici, Per quest'az=



Handwritten musical score on eight staves. The notation includes various note values, rests, and dynamic markings. The first staff features a complex melodic line with many beamed notes. The second staff continues the melody. The third and fourth staves contain mostly rests with some melodic fragments. The fifth staff has a more active line. The sixth staff shows a melodic line with some ornaments. The seventh staff is a dense texture of many beamed notes, possibly representing a chorus or a complex instrumental part. The eighth staff continues the melodic line from the seventh.

zione coji magnifica Iocrate, Iocrate di zà gl'Antartici per questa zione coji magnifica come un pallone la fama

f-      v-



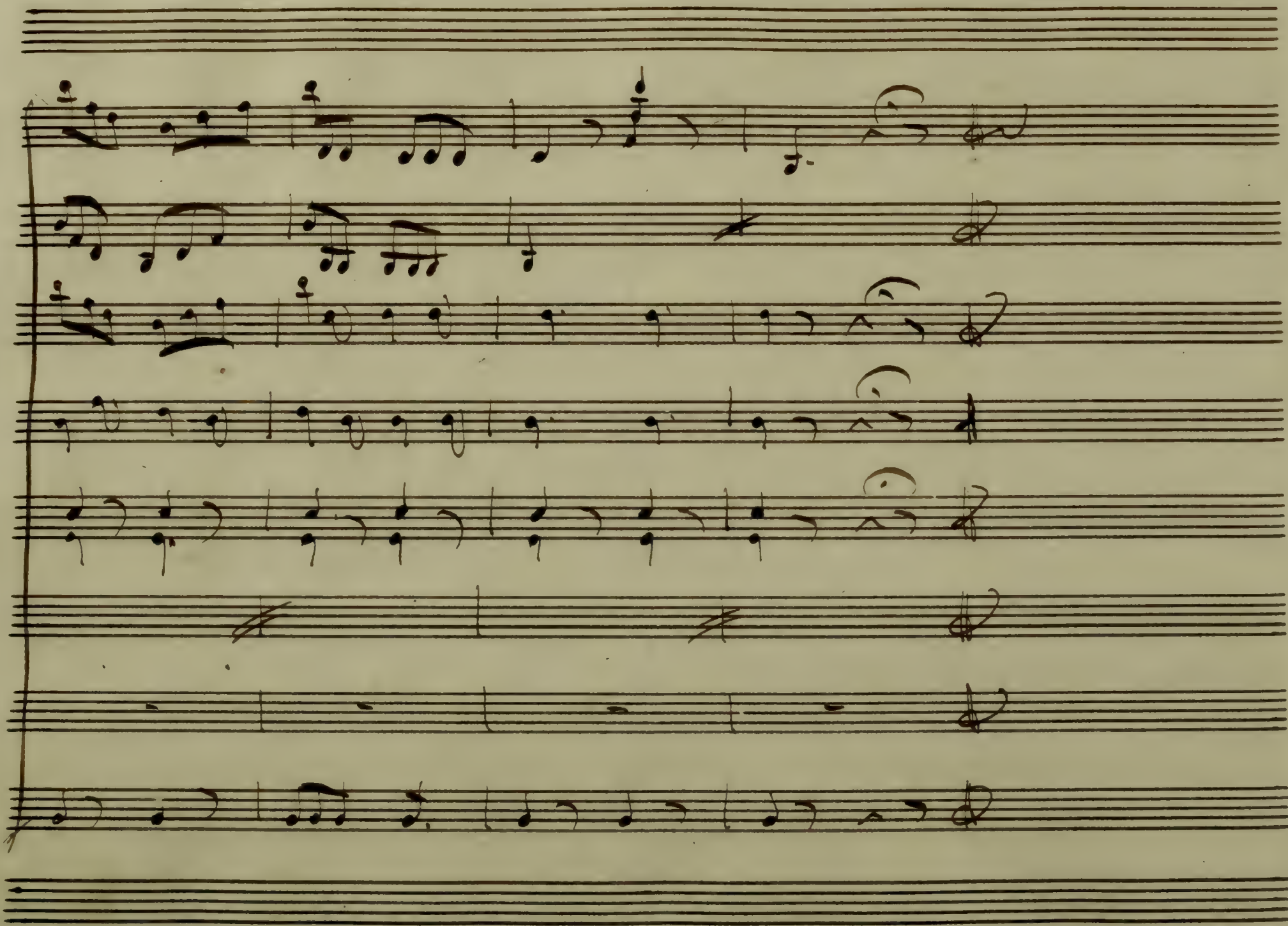
garula portus orbite vi balera vi balera come un pallone la fa garula come un pallone tutto



Handwritten musical score on aged paper, featuring ten staves. The notation includes various musical symbols such as notes, rests, and bar lines. The lyrics are written in a cursive script below the staves.

Forbiter come palle non wi balzerà vi balze — rai vi balzerà vi balzerà vi balzerà

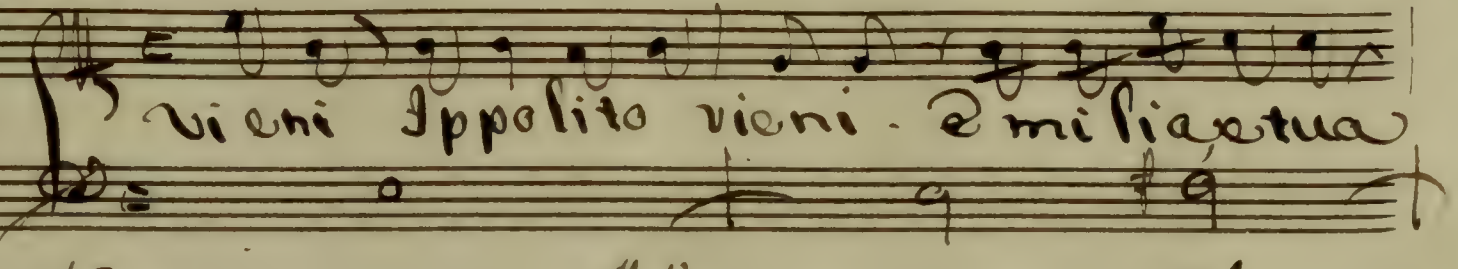




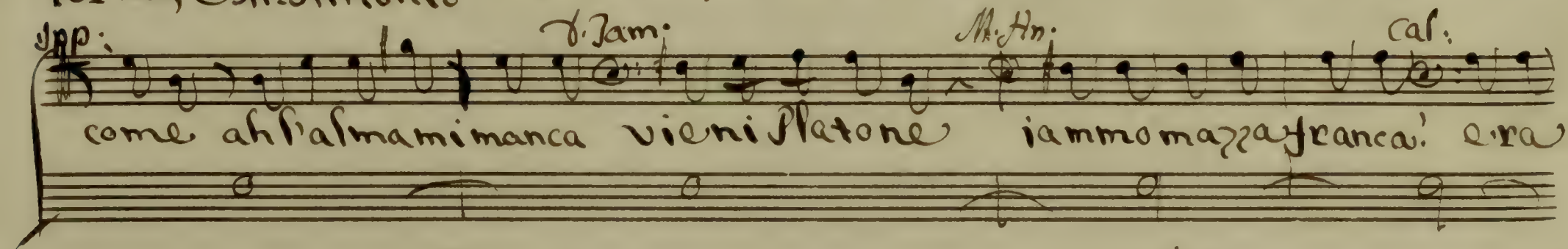


D. Ro.

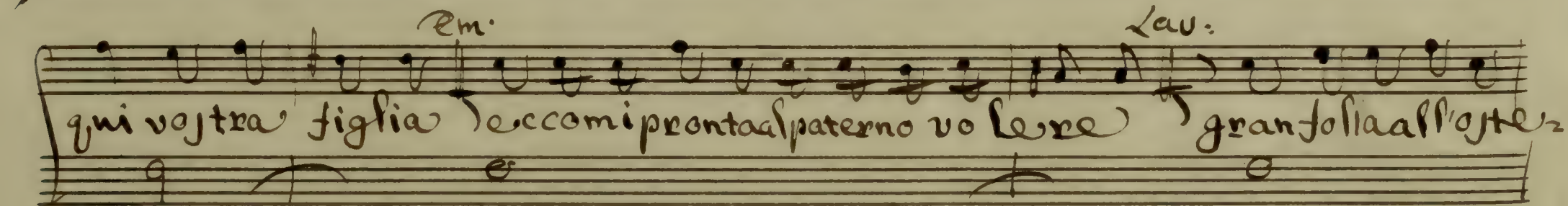
Leona v  
D. Roja D. Jamaro indimilia  
Laureta e Calandrinio, che  
torna, e M. Antonio



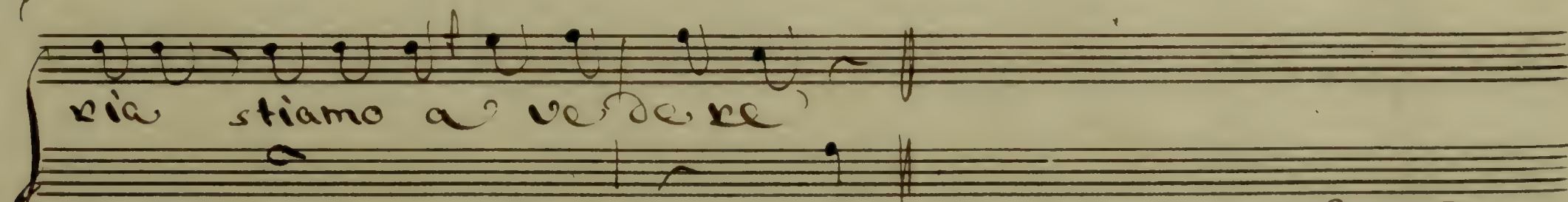
app: D. Jam. M. An. cal:  
come ah! l'alma manca vieni Platone iammomazza franca! era



Em. Lau:  
qui vostra figlia Te comi pronta al paterno volere gran follia all'oste



ria stiamo a vedere



Siegue Rec. con Violini, ed

Aria D. Jamaro



Reci<sup>o</sup>

Vni

Mod<sup>o</sup>

viola

Madre

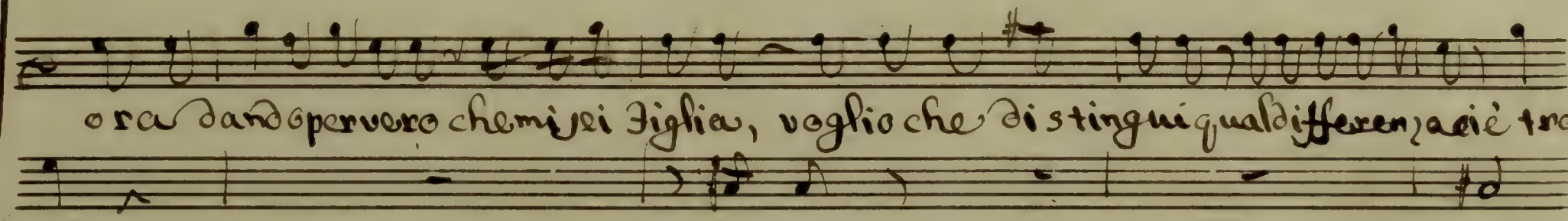
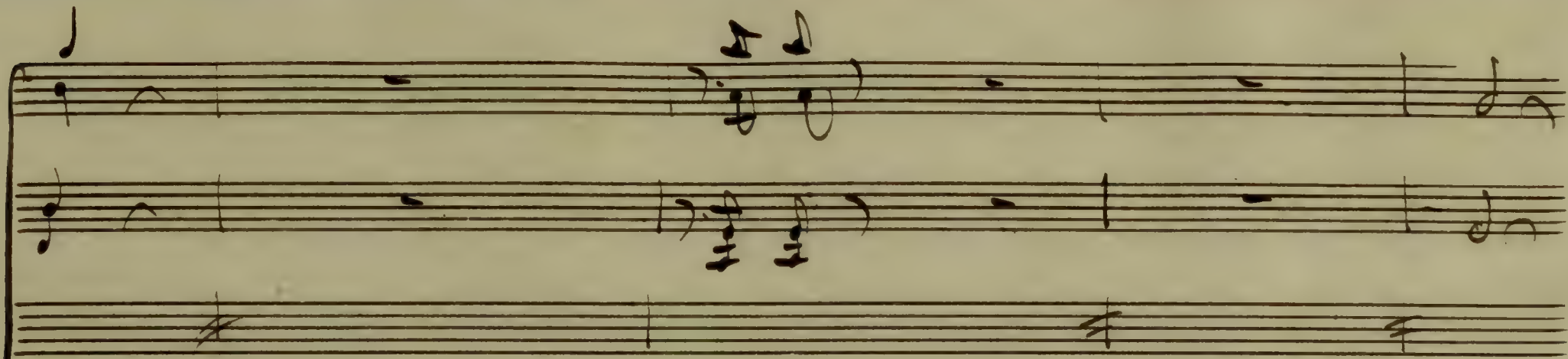
Ma figlia il mondo dice che son'io il tuo

Rec<sup>o</sup>

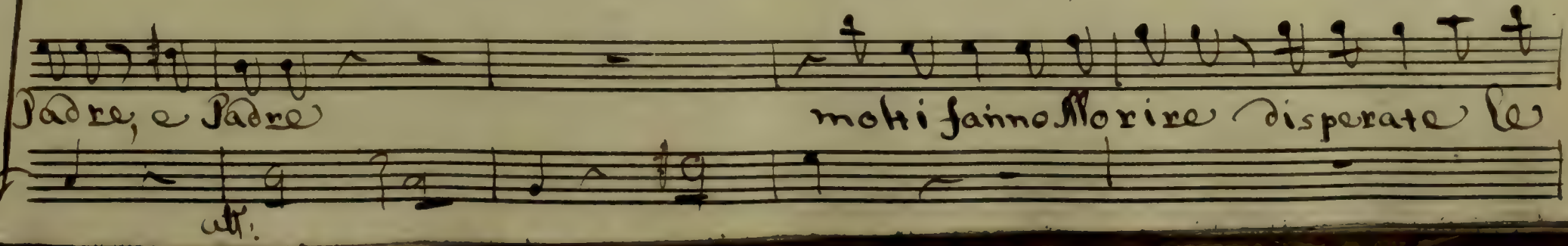
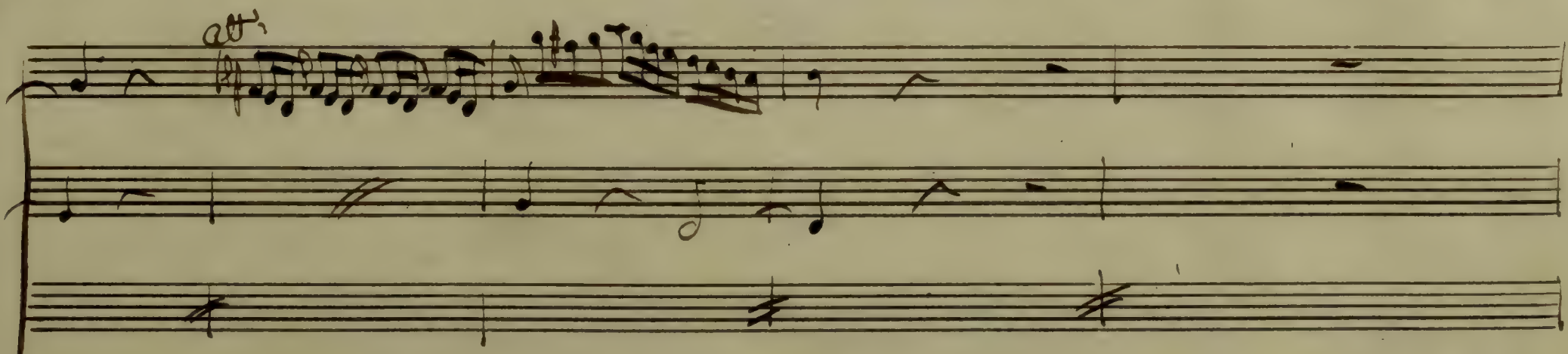
Padre

Per la forte ragione ch'io già mainò potevo esserti Madre





ora da d'opervero che mi sei figlia, voglio che distingui qual differenza è tra

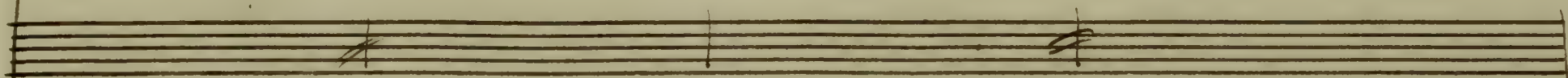
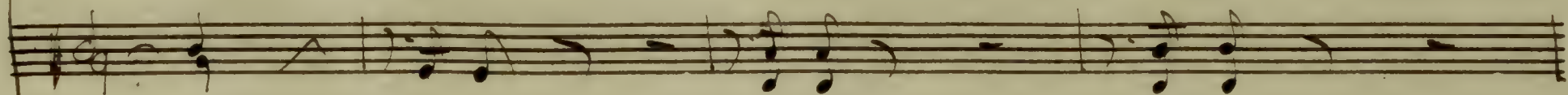


Padre, e Padre

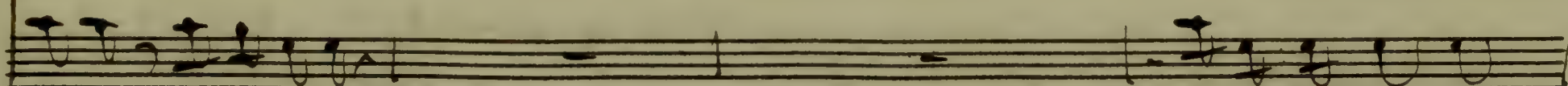
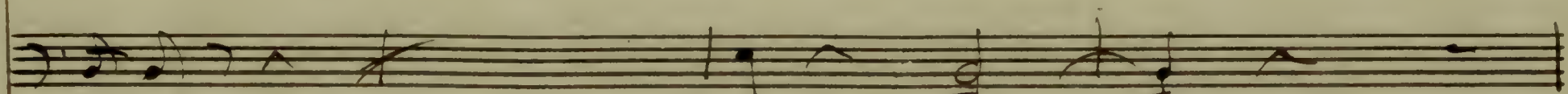
molti fanno morire disperate le

alt.





figlie per non darle marito io per l'opposto con saggio avvedimento due mariti in un

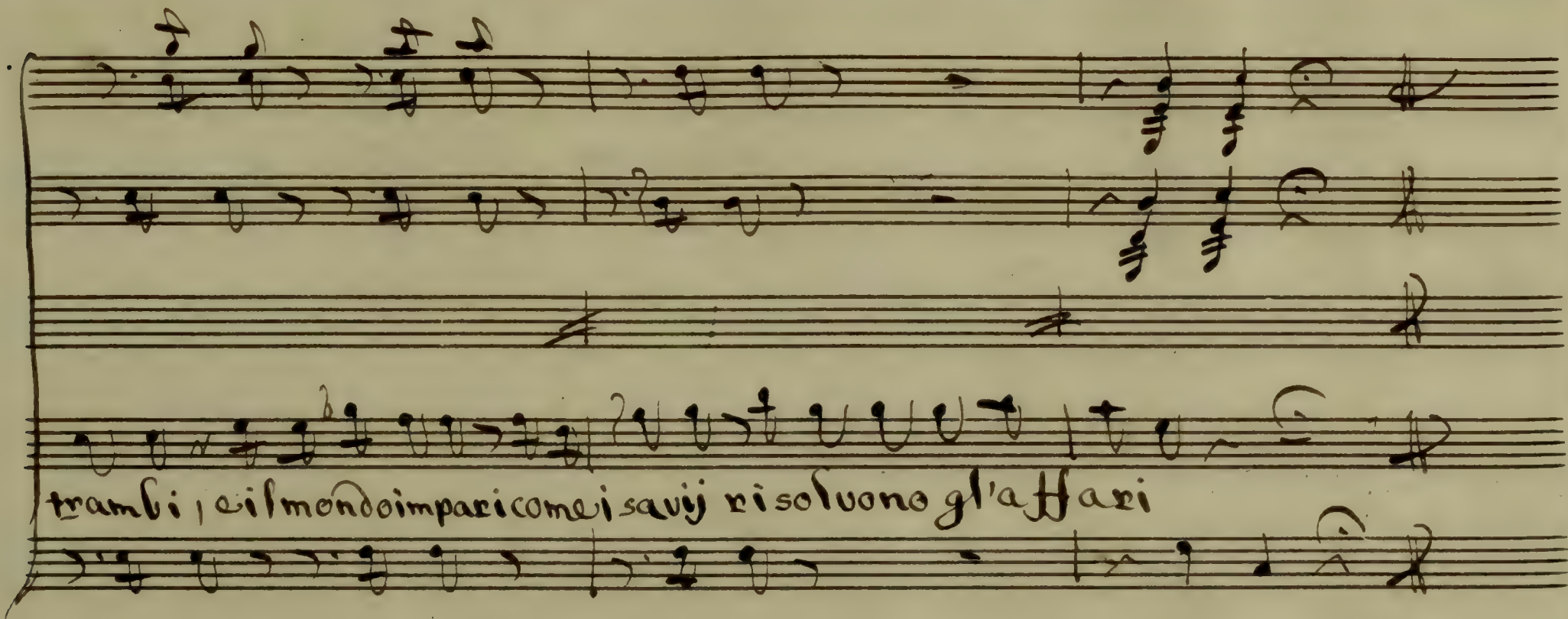


punto ti presento

sposali dunque en-







Handwritten musical score on aged paper. The score consists of two systems of staves. The first system has three staves: the top two contain vocal or instrumental lines with notes and rests, and the third is empty. The second system also has three staves: the top two contain musical notation, and the third is empty. Between the two systems, the lyrics "trambi, e il mondo impari come i savij risolvono gl'affari" are written in a cursive hand.

trambi, e il mondo impari come i savij risolvono gl'affari

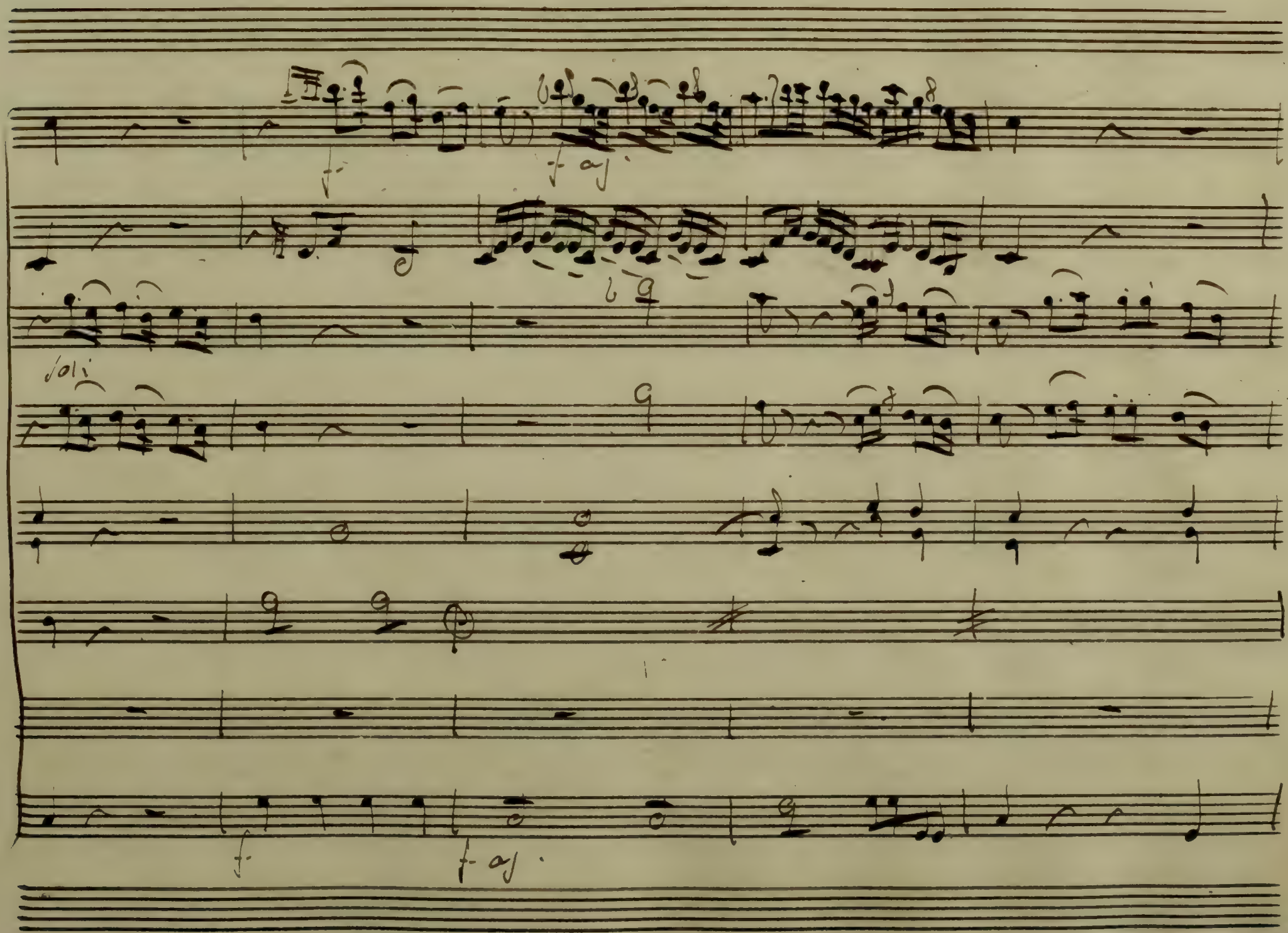
*Segue Aria*



Handwritten musical score for a symphony orchestra, featuring staves for Violini, Oboe, Trombe, Fagotti, Viola, Timpani, and Contrabbasso. The notation includes various musical symbols such as notes, rests, and dynamic markings.

The score is written on seven staves. The first staff is for Violini (Violins), the second for Oboe, the third for Trombe (Trumpets), the fourth for Fagotti (Bassoons), the fifth for Viola, the sixth for Timpani, and the seventh for Contrabbasso (Double Bass). The notation is handwritten in dark ink. The paper is aged and slightly discolored.







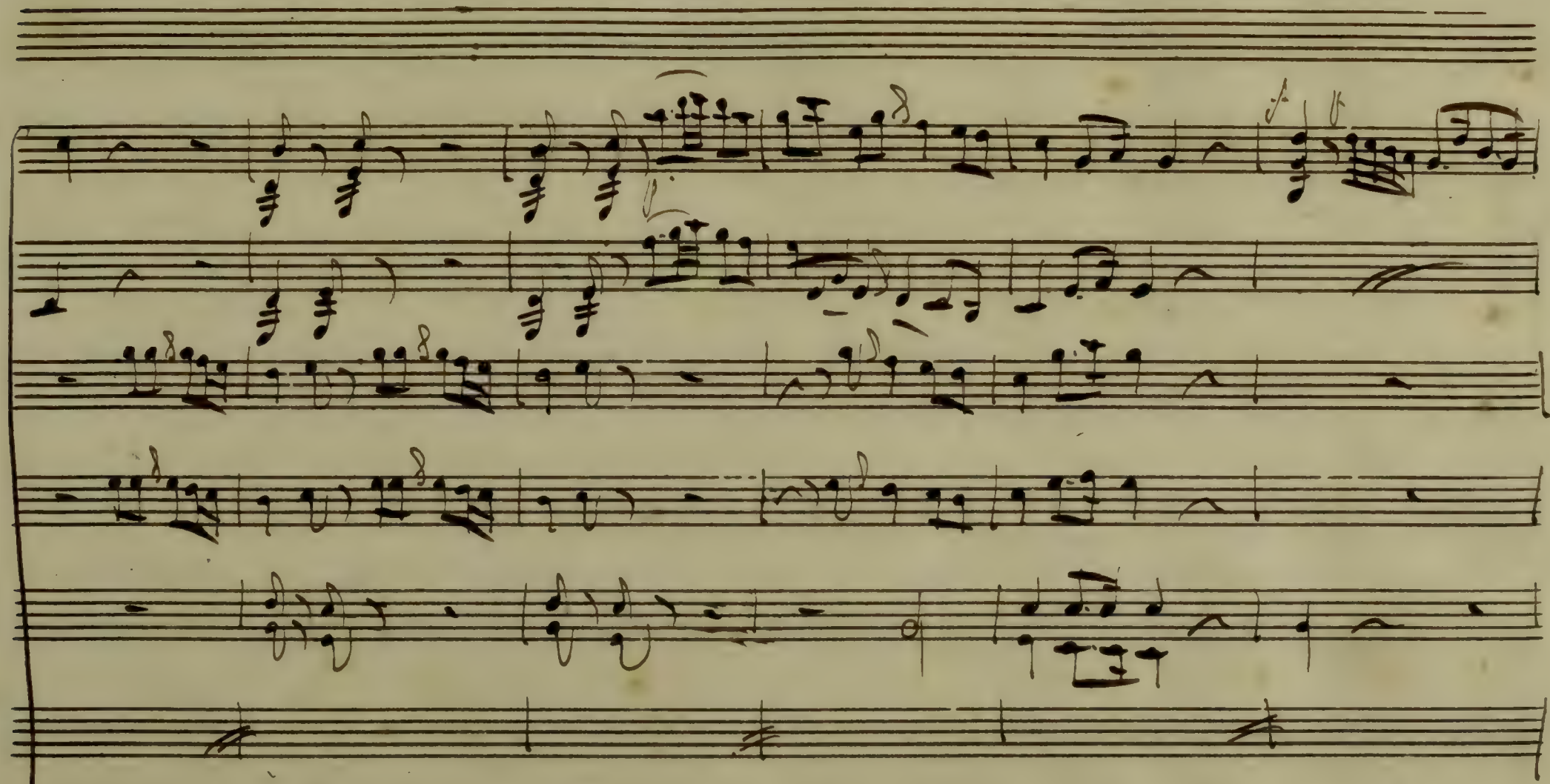
A handwritten musical score on five staves. The notation includes various note values, rests, and dynamic markings. The first staff begins with a treble clef and a key signature of one flat. The music is written in a cursive, handwritten style. The first staff has a 'p.' marking below it. The second staff has a 'p. ag.' marking below it. The third staff has a 'p.' marking below it. The fourth staff has a 'p.' marking below it. The fifth staff has a 'p.' marking below it.

Figli miei di Padre

ecco la vostra moglie fatevi fatevi amici o-

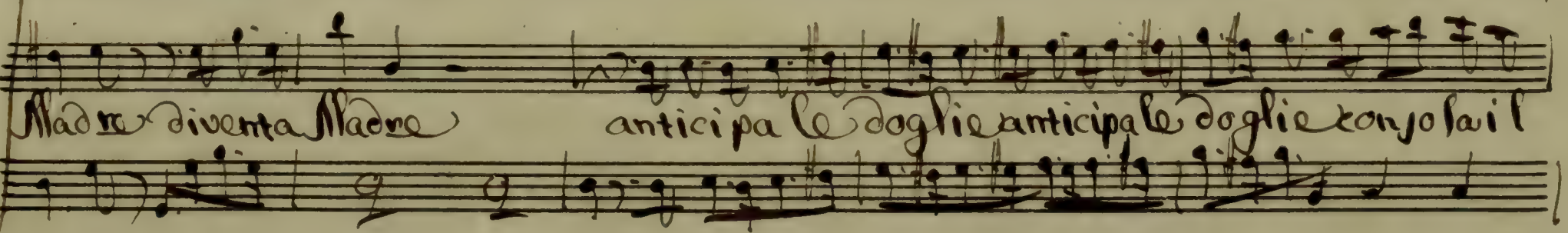
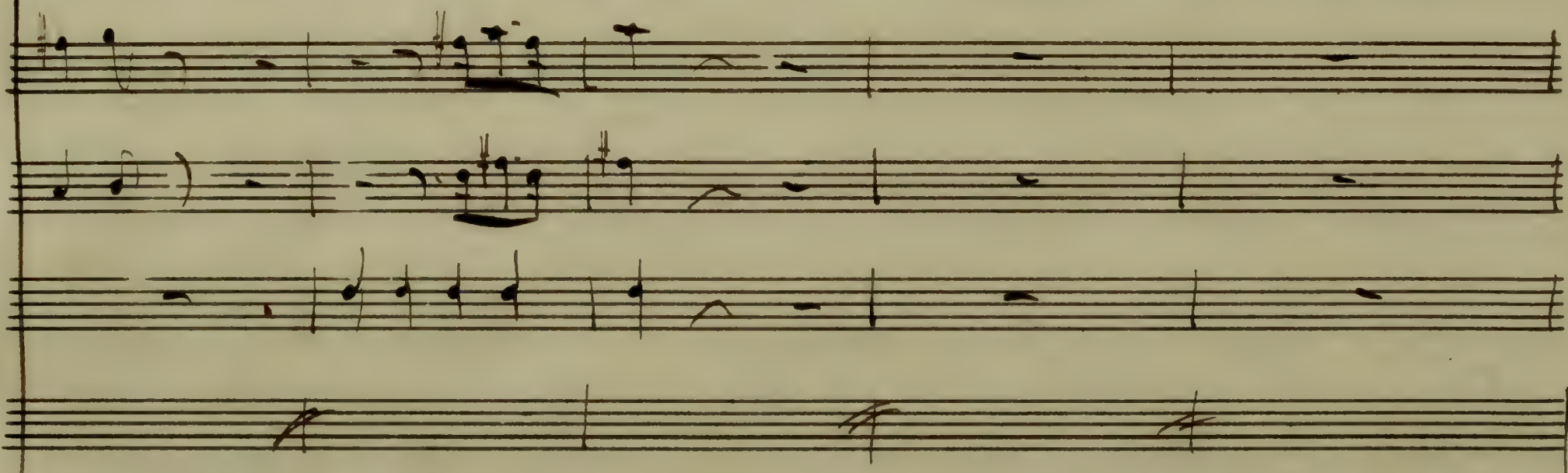
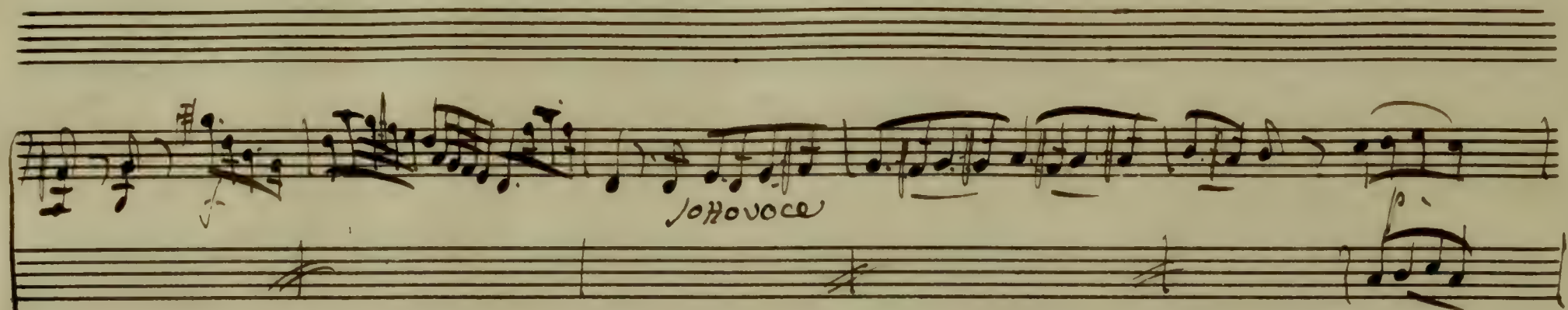
A handwritten musical score on two staves. The notation includes various note values, rests, and dynamic markings. The first staff has a 'p.' marking below it. The second staff has a 'p. ag.' marking below it.





gnor      ceco      la moglie tatevi fatevi amici ognor      Figlia diventa











att.

doglie fatevi fatevi aniciognor

att.



Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and bar lines. The script is in an old Italian style. The lyrics are written below the staves.

fo dalle stelle gravide già veggio intè di scendere già veggio intè di



A handwritten musical score on ten staves. The notation is in a historical style, featuring various note values, rests, and bar lines. The first six staves contain complex musical notation, including many beamed notes and some ledger lines. The seventh staff begins with a treble clef and contains a series of quarter notes. The eighth staff contains a series of half notes. The ninth staff contains a series of quarter notes. The tenth staff contains a series of quarter notes.

scendere di sopra i chitologi, storici, antiquari e trasludaglie, e piccoli



A handwritten musical score on five staves. The notation includes various note values, rests, and dynamic markings such as 'p' (piano) and 'f' (forte). The first staff begins with a treble clef and a key signature of one sharp (F#). The music is written in a fluid, cursive style characteristic of 18th or 19th-century manuscripts.

sa.re te vo i mi ge ne ri sa re te vo i mi ge ne ri le due cor nio le ce le bri del =

A single staff of handwritten musical notation, continuing the piece. It features a series of notes and rests, with a dynamic marking 'p' (piano) visible. The notation is consistent with the style of the staves above.



La futura età le due corniole celebri della futura età tantoprevvede can



*p.* *f.* *f.*

nunzia la mia agtialita tanto prevedo, e annunzia la mia agtialita la

*f.* *f.* *f. ag.*



miabyrialita samabyrialita figli... figlia...



Figli!... Figlia!... io dalle stelle



Handwritten musical score on aged paper, featuring ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings like 'f' and 'fz'. The paper shows signs of wear and aging.

gravide, già veggio in te discendere

di sojosi mitologi



Handwritten musical score on six staves. The first two staves contain complex polyphonic notation with many beamed notes. The third and fourth staves feature a series of half notes. The fifth staff contains whole notes with fermatas. The sixth staff has four sharp signs.

Handwritten musical score on two staves. The top staff contains a series of notes with various accidentals and slurs. The bottom staff contains a series of half notes.

storici, antiquarij etrame daglie, Micoli sacrete voi miei generi voi voi miei



Handwritten musical score on ten staves. The notation includes various note values, rests, and dynamic markings. The lyrics "generi sedue corniole celebri della futura eta" and "sedue corniole celebri del." are written across the lower staves.

*piu.*

generi sedue corniole celebri della futura eta sedue corniole celebri del.

*p. ay.*



Handwritten musical score on ten staves. The first staff contains a dense, continuous line of music with many beamed notes. The second staff has a few notes followed by rests. The third staff has notes and rests. The fourth staff has notes and rests. The fifth staff has notes and rests. The sixth staff has notes and rests. The seventh staff has notes and rests. The eighth staff has notes and rests. The ninth staff has notes and rests. The tenth staff has notes and rests.

la futura età      tanto prevede, e annunzia la mia bestialità

la futura età      tanto prevede, e annunzia la mia bestialità



Handwritten musical score for a multi-staff piece. The first staff contains a melody with slurs and dynamic markings *p*, *cresc.*, and *f*. The second staff contains a complex, rapid passage of notes. The third and fourth staves contain rests. The fifth and sixth staves contain single notes. The seventh staff contains three asterisks. The eighth staff contains a series of eighth notes.

Handwritten musical score for a two-staff piece. The first staff contains a melody with slurs and a series of eighth notes. The second staff contains a series of eighth notes.

Figlia... già vengo in ediscendere filosofi, mitologi storici, anti -



Handwritten musical score on aged paper, featuring multiple staves with musical notation and lyrics. The notation includes various note values, rests, and dynamic markings such as *mf.*, *f.*, and *ag.*. The lyrics are written in Italian.

quarj figli *mf.* e trame daglie, *f.* i piccolis arete voimieigenari *ag.* sarete voi voi voi



*p. ay.*

voivieimeigenesi le due corniole celebri della futura età le due corniole

*p. ay.*



Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings like "f" and "f. ag.". The bottom staff contains the lyrics "celebri della futura età della futura età della futura età del".



A handwritten musical score on ten staves. The notation is in brown ink on aged, slightly stained paper. The first staff begins with a treble clef and a key signature of one sharp (F#). The music consists of various note values, including eighth and sixteenth notes, as well as rests. There are several measures with dense, beamed notes. The second staff continues the melody with similar note values. The third staff features a large whole note at the beginning, followed by a series of eighth notes. The fourth staff continues with eighth notes and some beamed pairs. The fifth staff has a more complex rhythmic pattern with many beamed notes. The sixth staff contains several measures with rests, indicated by a diagonal slash. The seventh staff begins with a series of eighth notes, followed by a long rest. The eighth staff continues with eighth notes and rests. The ninth staff has a treble clef and a key signature of one sharp, with a series of eighth notes. The tenth staff continues the melody with eighth notes and rests. The notation is elegant and characteristic of 18th or 19th-century manuscript notation.

*Safuturacta*



Scena VI

B. Roj: Emilia  
 Lauretta Ippio  
 M. An: e Calandrino

B. Roj: *cal.* *pp.*  
 M. An: *cal.* *pp.*  
 Lauretta: *cal.* *pp.*  
 Calandrino: *cal.* *pp.*

Matto briccone testa di pancone udisti e-

milia? a questa pazzia legge il rispetto si li al, che ti consiglia?

Em. *Law.*  
 Lauretta: *Law.*  
 Emilia: *Law.*  
 Calandrino: *Law.*

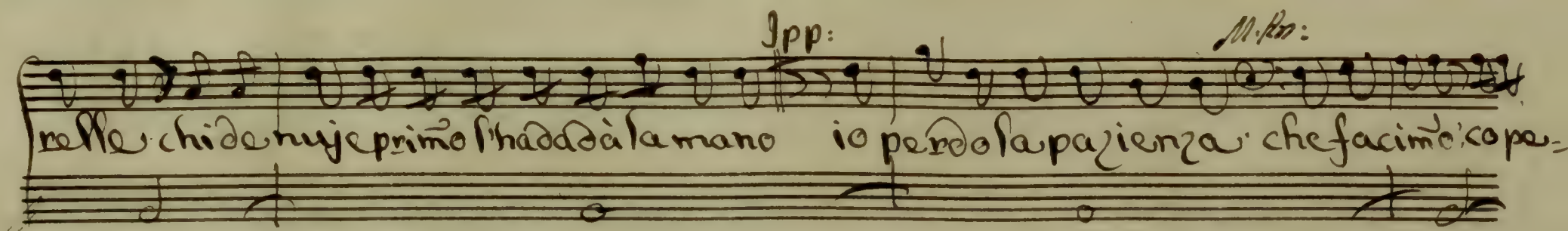
povero Senitor, povera figlia veramente la legge tanto male non sa-

M. An:  
 Calandrino: *M. An.*  
 Emilia: *M. An.*  
 Lauretta: *M. An.*

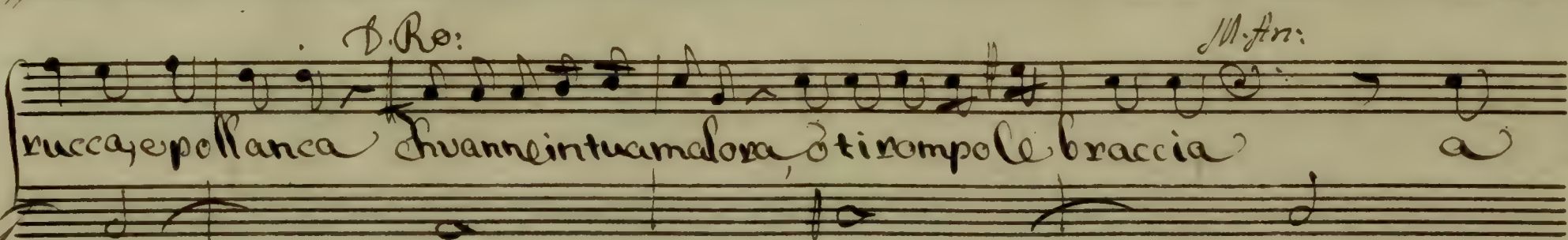
rebbe se la legge in uso | vi m'è c'auto cravuchio som'è schiavo ora

si cammarata giacche avimò d'apriragion cantante, vedimò nelle acinco prime?

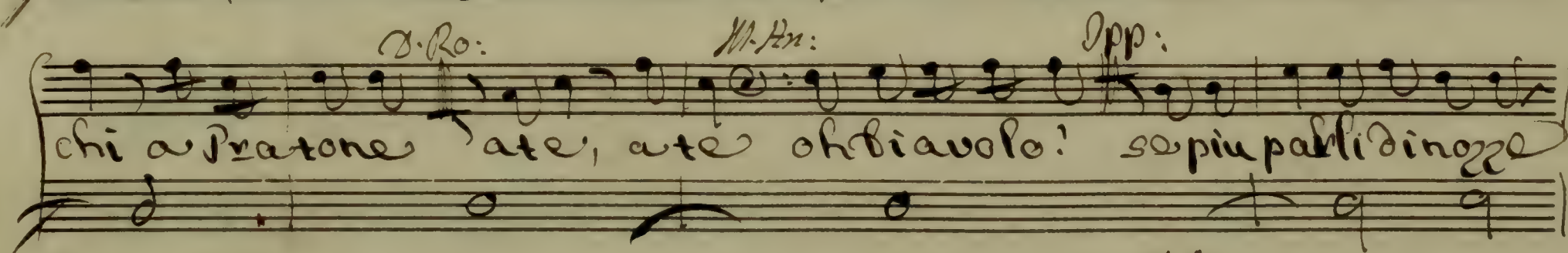




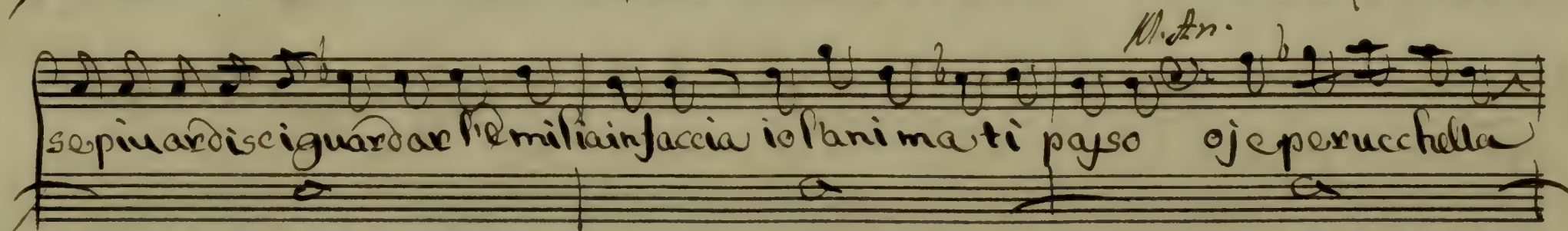
relle chide nuj e primo l'hadadà la mano io perdo la pazienza che facimò cope-



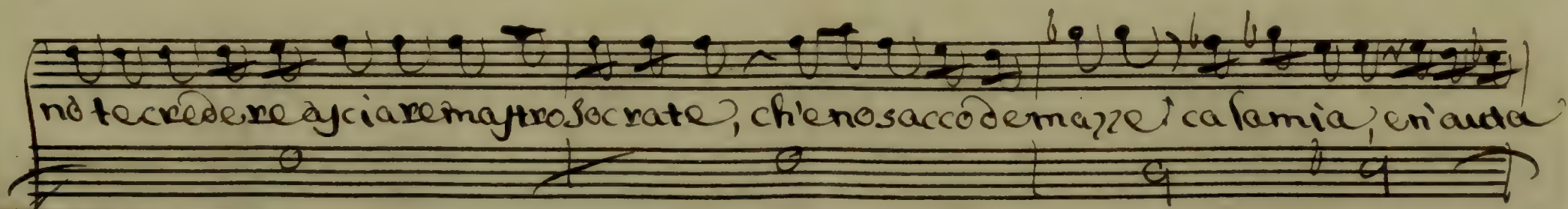
rucca e pollanca chuanne intua malora, sti rompo le braccia a



chi a Pratone ate, ate oh biavolo! se piu parli di nozze



se piu ardisce iguardare le milia in faccia io l'animati payso oje perucchella



no te credere a ciare magro socrate, ch'eno saccò demazze 'ca lamia, en' aida



*specie de' felosechia. io zompo arreto; e piglioreccie indegno...* *ppp: Em* *Ip:*

*polito* *Law: ealan: ppp: M. An:* *che fate: oh biolasciatemi no lo lassate, cane faccio a-*

*gniento per carità soffrite* *cal: 6 ppp: M. An: 6* *e soffrir deggio che sul vostro mio zitto mo co' lo vordo, canco*

*tiene benedica, na petena che macotela scozzecana cannonata arreata a*

*punie* *Em: ppp: 8. Re.* *Se lo vuole insultare, ma lasciatemi fin' mach'euoi fare* *Finale* *Aria* *Ippolito*



Viol:

Oboe

Corn  
Haut

Violon

App:

Alt  
Con moto

voglio di quell' au-dace Punir l'in-fame or-



A handwritten musical score on aged paper, featuring six staves. The notation is in a historical style, likely 18th or 19th century. The first four staves contain complex musical notation with many beamed notes, suggesting a fast or intricate melody. The fifth and sixth staves show simpler notation, possibly for a lower voice or instrument. The paper shows signs of age, including discoloration and some wear along the edges.

A handwritten musical score on aged paper, featuring two staves. The notation is in a historical style, likely 18th or 19th century. The first staff contains a melody with many beamed notes, and the second staff contains a bass line. Below the first staff, the lyrics are written in Italian: "goglio voglio punir di quell'audace punir l'infame orgoglio". The paper shows signs of age, including discoloration and some wear along the edges.

goglio voglio punir di quell'audace punir l'infame orgoglio



Вудин устарца pace.

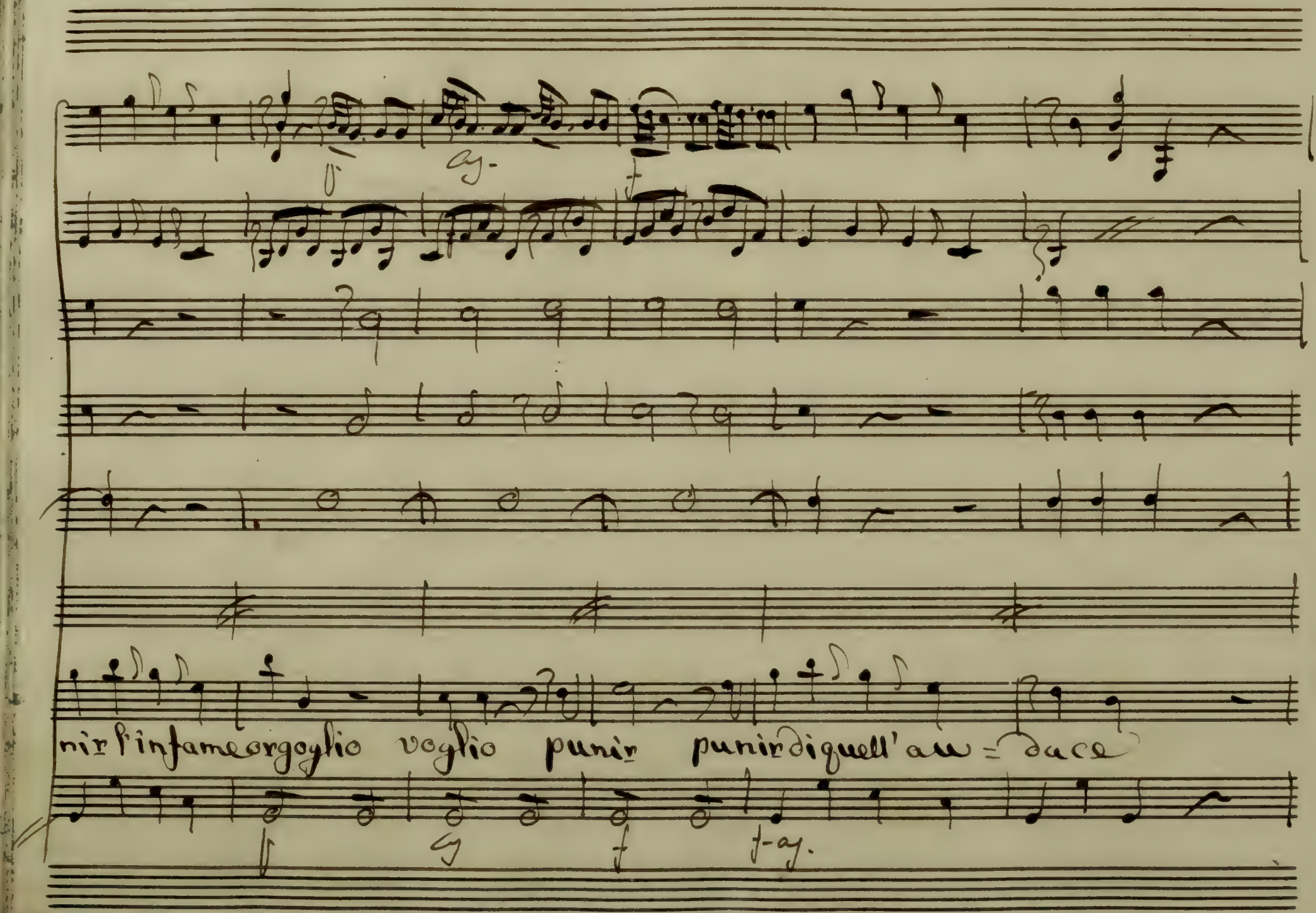
Мошево-



Handwritten musical score on aged paper, featuring ten staves. The notation includes various note values, rests, and dynamic markings such as *ay.* and *p. ay.*. The lyrics are written below the bottom staff.

frir non voglio ne lo per mette amor voglio punir. pu=







nò che offerir non voglio nè lo permettere a mor non voglio non



Handwritten musical score on aged paper, featuring ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings like *f* and *fay*. The score is written in a historical style, possibly from the 18th or 19th century.

The lyrics, written in Italian, are:

voglio nè lo permetto amor nè lo permetto amor



Handwritten musical score for a string quartet, measures 1-10. The score is written on four staves. The first staff (top) contains a treble clef and a key signature of one flat (B-flat). The second staff contains a treble clef and a key signature of one flat. The third staff contains a bass clef and a key signature of one flat. The fourth staff contains a bass clef and a key signature of one flat. The notation includes various musical symbols such as notes, rests, and dynamic markings like *f* and *sol*.

*tu di in uita capace*

*nell'anima mia lo*

Handwritten musical score for a string quartet, measures 11-14. The score is written on four staves. The first staff (top) contains a treble clef and a key signature of one flat. The second staff contains a treble clef and a key signature of one flat. The third staff contains a bass clef and a key signature of one flat. The fourth staff contains a bass clef and a key signature of one flat. The notation includes various musical symbols such as notes, rests, and dynamic markings like *f* and *ff*.



degnò non può calmar si indegnò nò nò ne può frenar si il

4-6

7-6

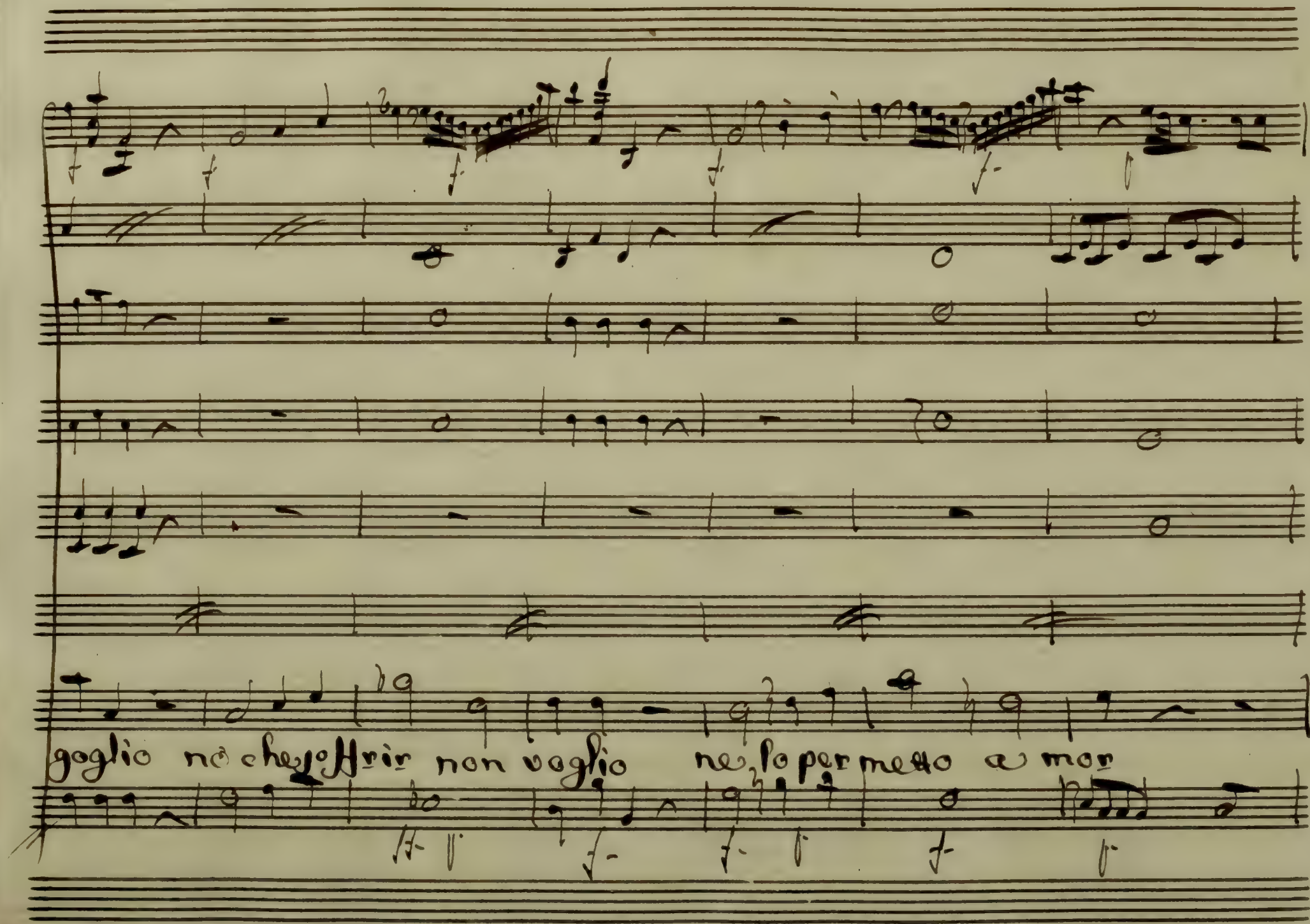


Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings like 'f' and 'cy.'

con

voglio di quell'audace punir l'infa me or







Handwritten musical score for a vocal and instrumental ensemble. The score consists of seven staves. The top staff is a vocal line with various ornaments and dynamic markings (crescendo, forte, piano). The second staff is a keyboard accompaniment with chords and arpeggios. The third staff is a bass line with whole notes. The fourth and fifth staves are additional parts, possibly for strings or woodwinds, with notes and rests. The sixth staff contains repeat signs. The seventh staff is a vocal line with lyrics written below it.

veglio punir punir l'infame orgoglio Punir. pu nir di quel di quell'an-

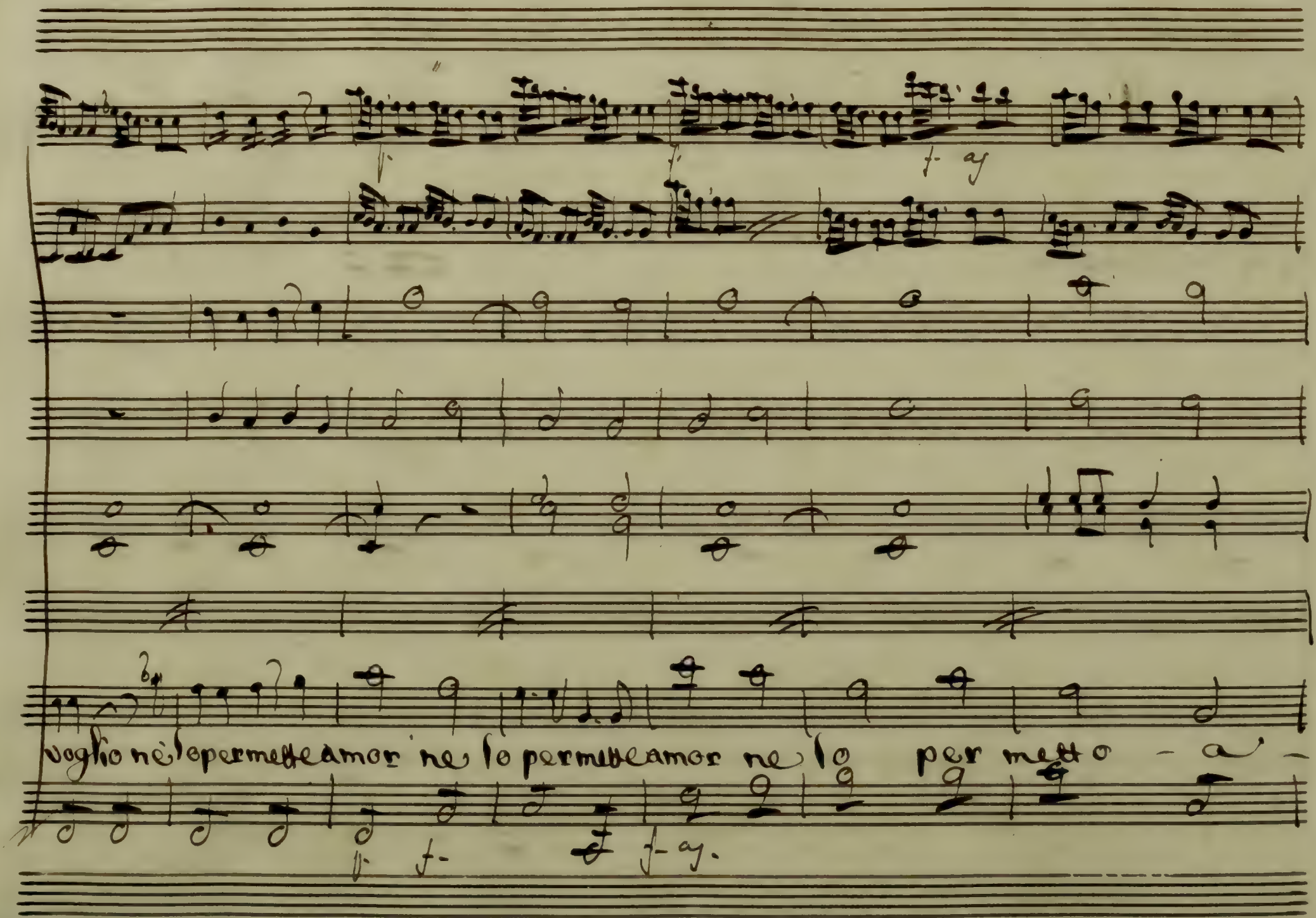


Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings like *f* and *f-ay*. The bottom staff contains the following lyrics: dare nòcher offrir non veglio nelo permette amor non

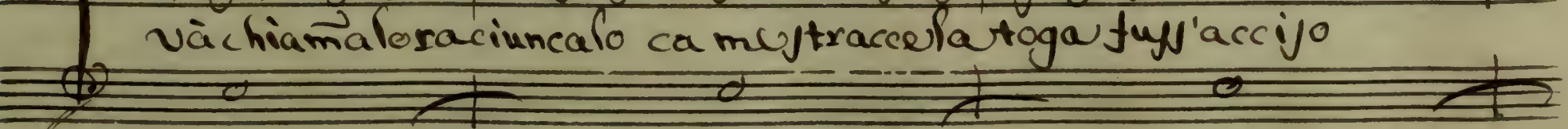
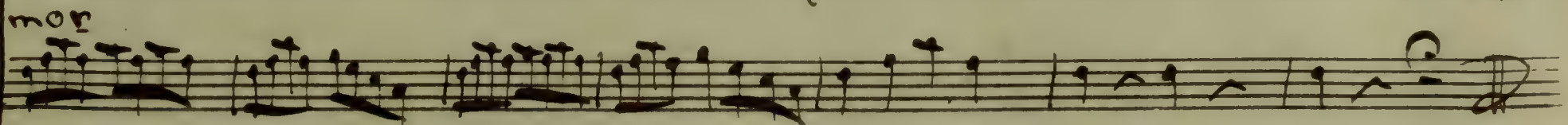
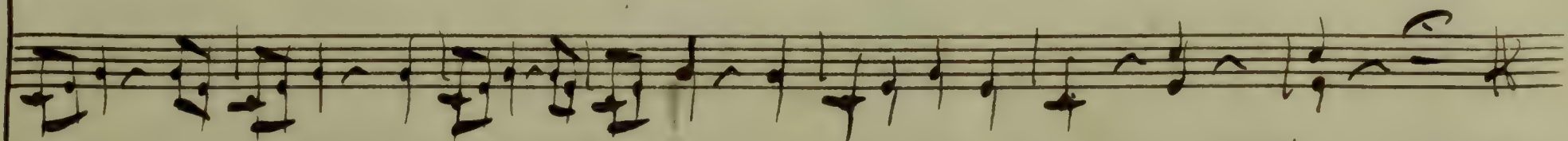


Handwritten musical score on aged paper, featuring ten staves. The notation includes various musical symbols such as notes, rests, and clefs. The lyrics "voglio non voglio ne lo permette amor ne lo permette amor non voglio non" are written below the bottom two staves.















*Em:*  
via risolviti una volta ad essermi a e perche mai tu vuoi che co' un

tallo io marci l'innocenza del mio mio ti pojerò, qualora pre-

*Cal:*  
ceda le mie nozze un paterno comando e siamo li ma s'egli appodi-

*Em:*  
a volo potraggiuarir tre netico egli è di pochi giorni, e se ritorna come io

ipero in buon senso, che mi trovo a jervada mio capriccio, ed appolito



moglie, io non mi espongo airimproveri, suoi. ancor che fosse debole

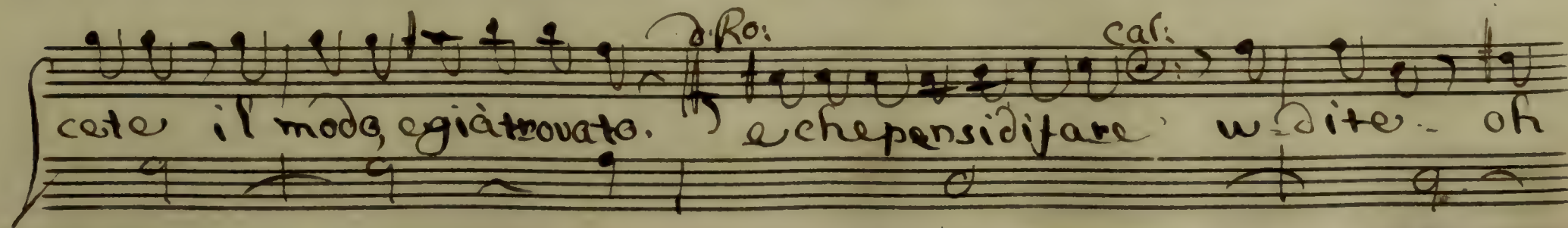
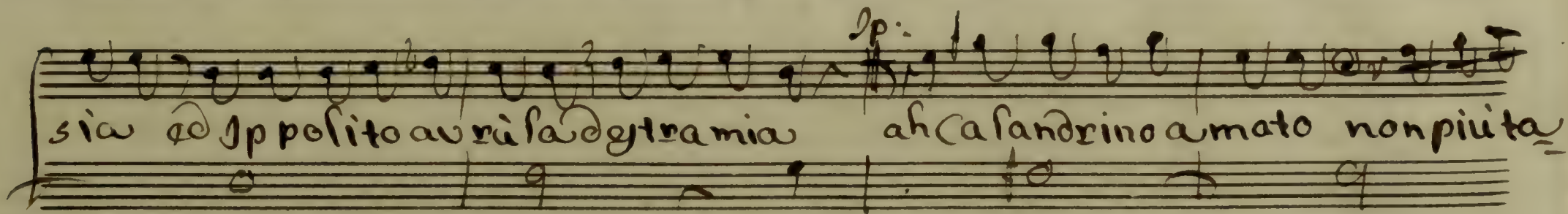
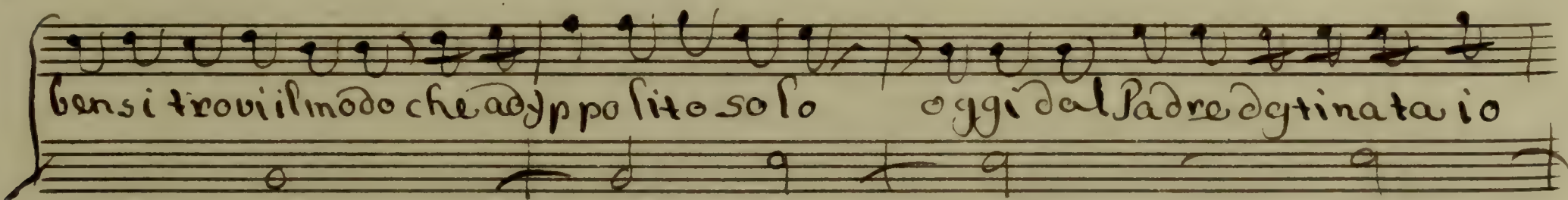
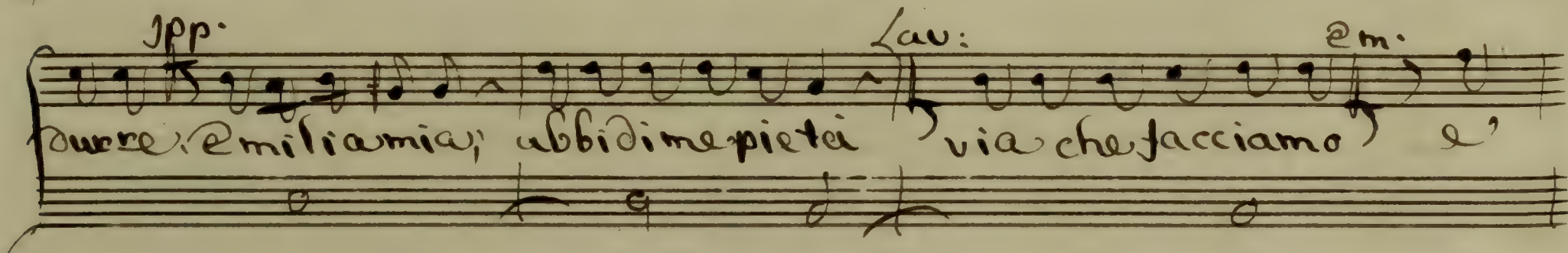
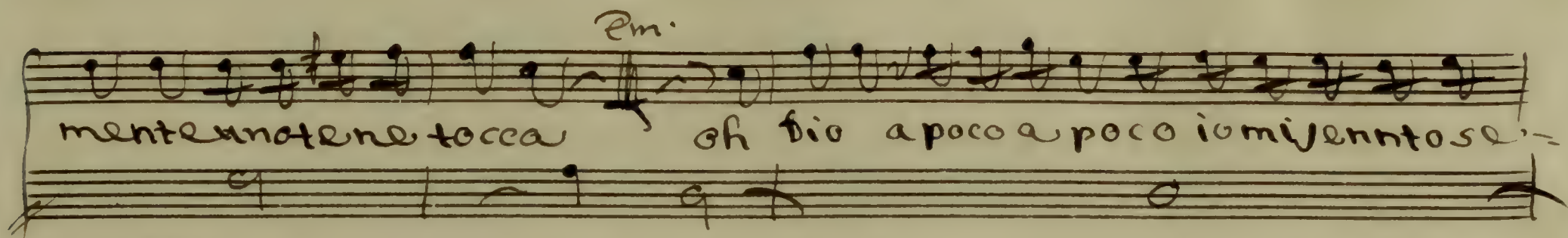
semprilhuopajar costantepur sempre alle sue voglietenni semielagateorper.

B. Ro:  
che mai bramate eh'io perda in pochi istanti il dolcemento di tanti anni, e tanti? Ma

tu pro jando d'ppolito, obbidisci benissimo a tuo padre, e gli gia duet en offeri poc

anzi prenditi que totu, e l'altro reyti anettarsi la bocca che final-







catt'era viene vostro marito na cò d'ete vi dietro a quella bupula e date orec-

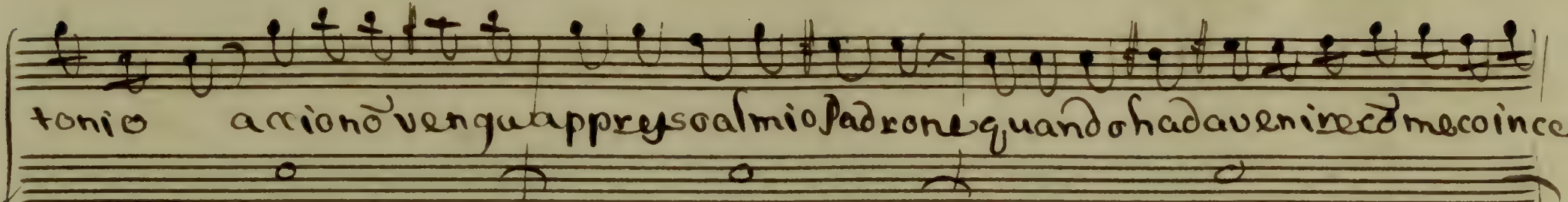
chio a tutti o chi o dico e chi o parlando con lui farò comprendervi quel che dovete

fare tu fauretta, qui me co re ta andate andiamo a mico vieni

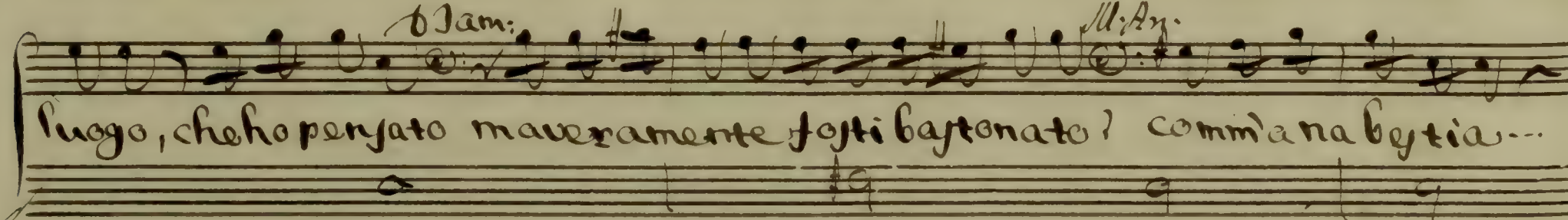
mi o do se a more rendimi a mico ci el la pa re al core

Scena VIII  
 fauretta (cantando)  
 D. Jammarelli (Ant.)  
 O rio che deggio far de vi dar Ci ar le a il l'gto An-

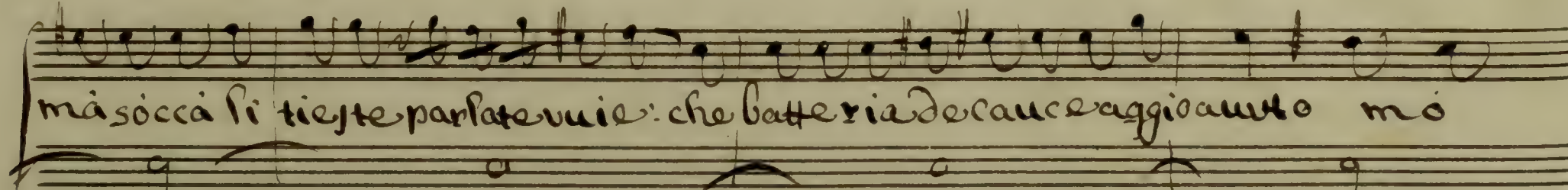




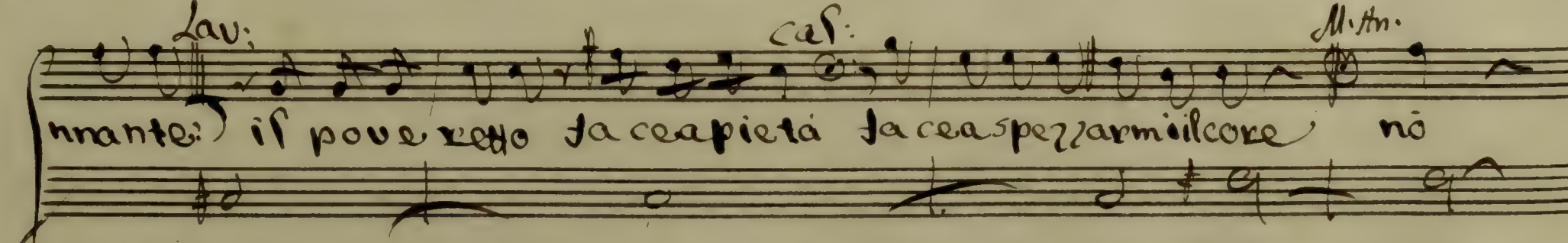
tonio anionò vengua appresso al mio padrone quando ch'adavenire cō meco incerto



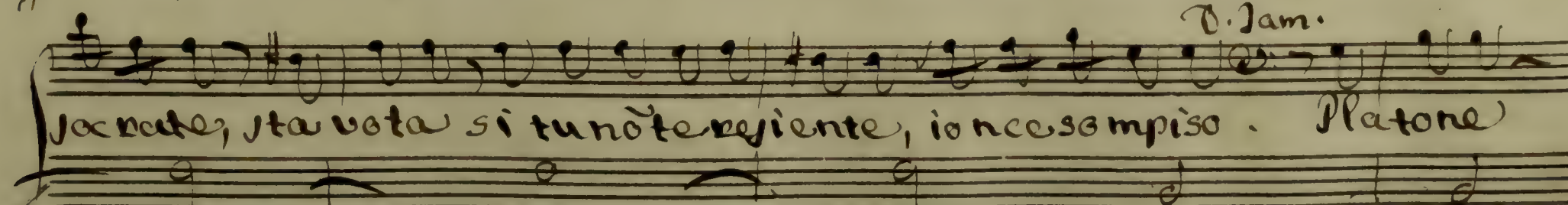
*Alam.* luogo, che ho pensato maveramente fotti bastonato? com'una bestia...



mà s'occa si tiejte parlate vuie: che batteria de cauce e aggio aiuto mō



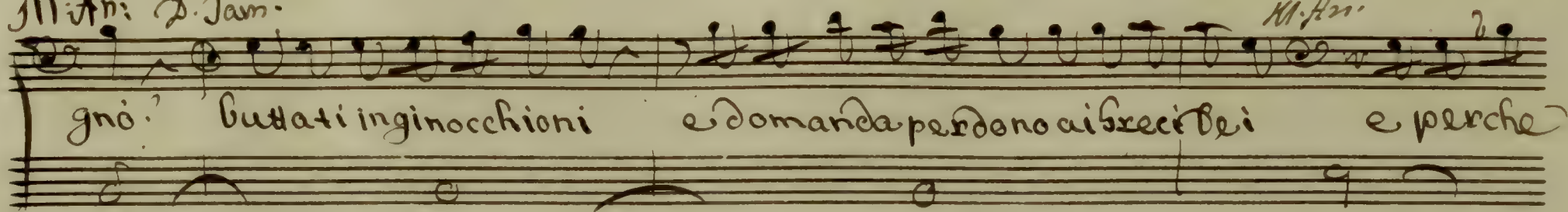
*Lav.* *cal.* *Al. fin.* nante: il poveretto facea pietà facea spezzar mi il core nō



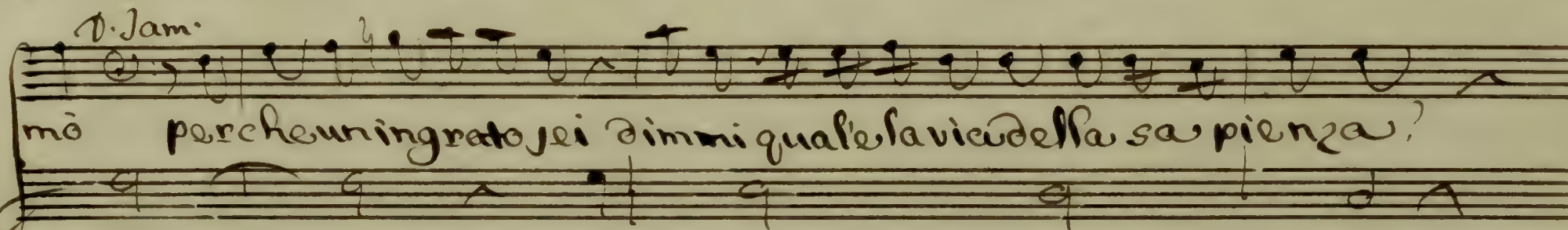
*Alam.* Jacrate, sta vota si tu nō te respiente, ionce s'ompiso. Platone



*M. An. D. Jam.*



*D. Jam.*

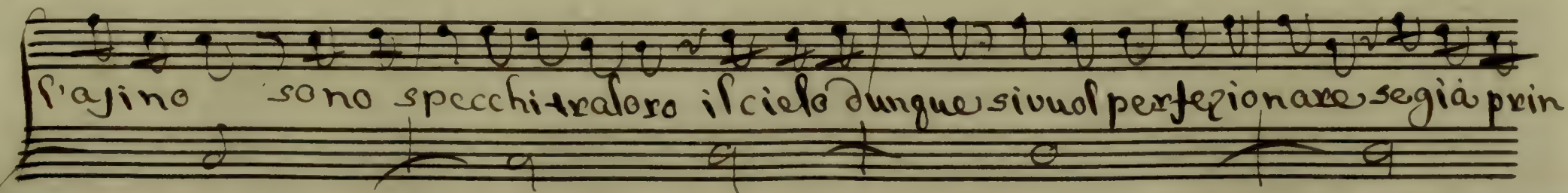
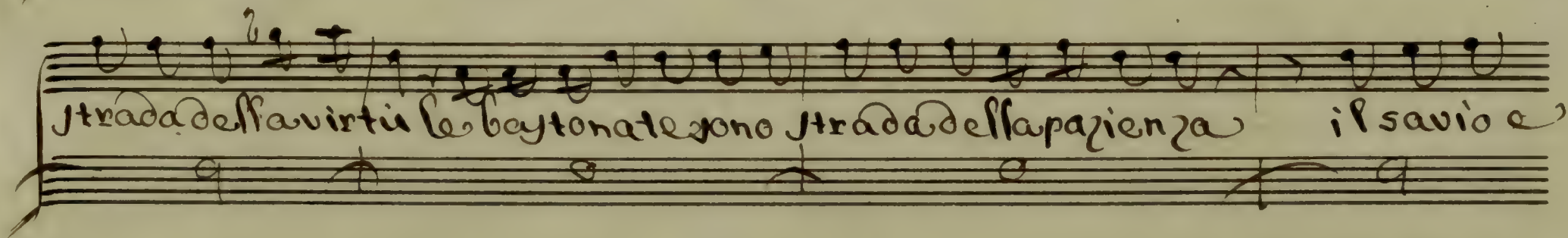
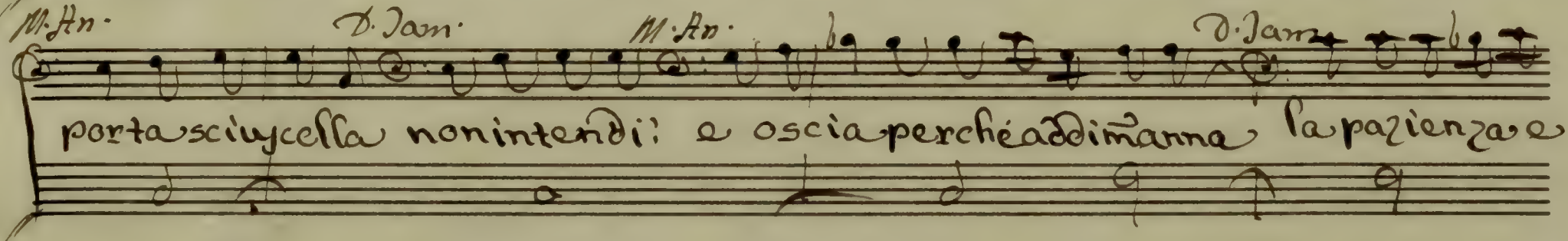


*M. An.*

*D. Jam.*

*M. An.*

*D. Jam.*





*M. An.*  
c'ipia a farti baytonare lo cielo veramente ne potea fa de'

*cal.*  
manco de pigliarse jto fajtidi o peme e mi d'ispiace, cheselo piglier cipiù d'una

*Leu.* *M. An.*  
volta ne prege già la via che sta appunto è la paura mia

*D. Jam.* *cal.*  
ma come prevedete tanti abbissi di grazie per Natone. perche s'proprio

*M. An.* *D. Jam.* *M. An.*  
tien brutta intenzione lo jiente mò felice t'invidio e la so



*Cal:*  
trova appressalo fatte scornapemene, pozzodi auto socrate parla

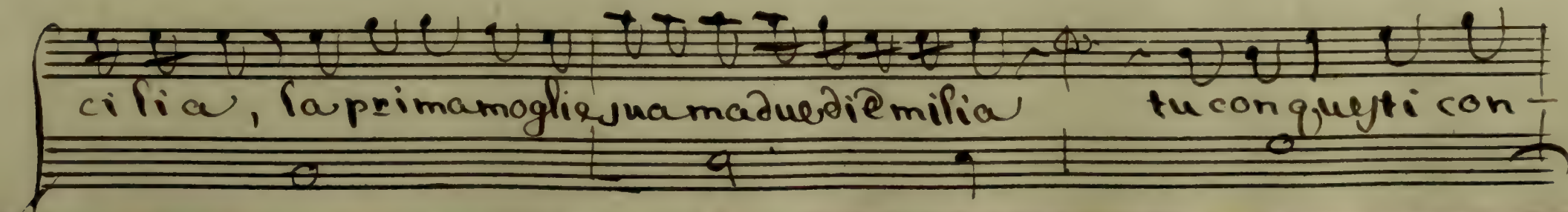
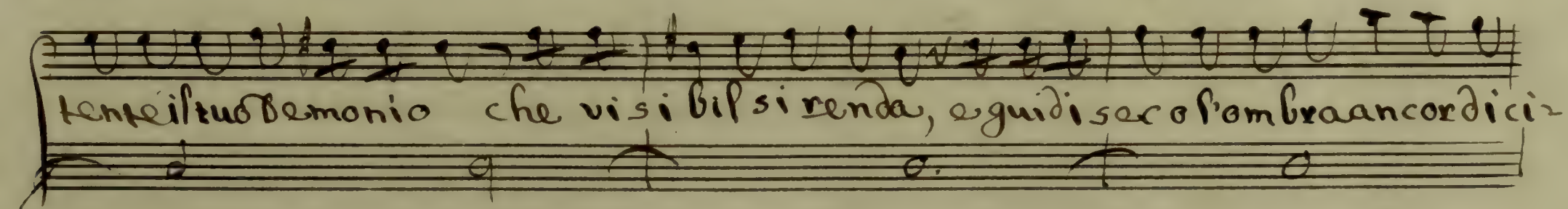
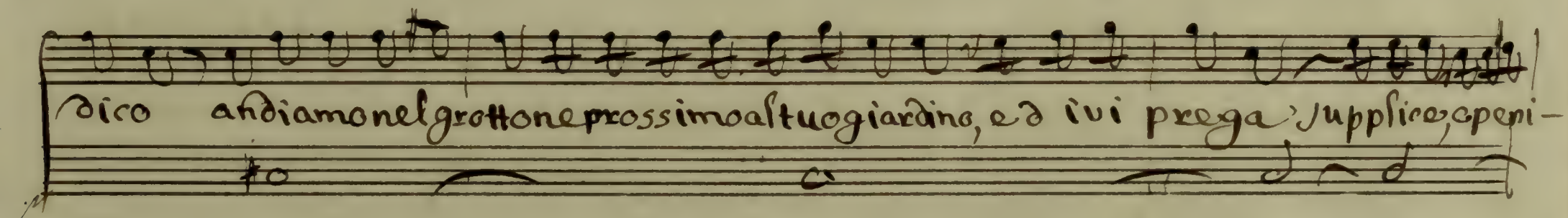
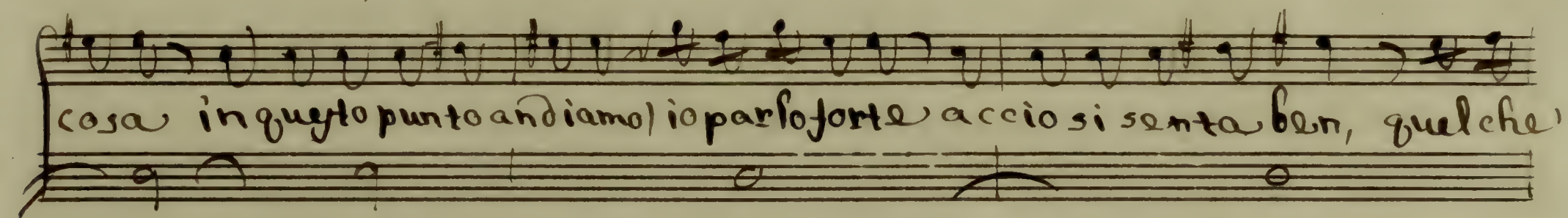
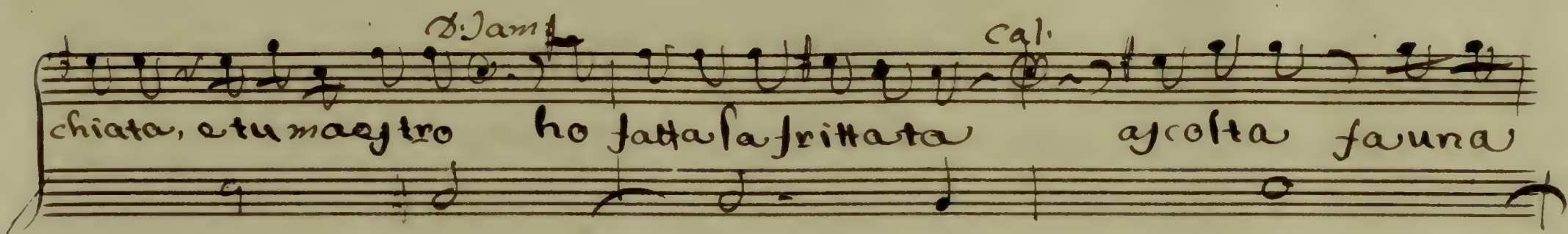
chiaro nelle notte, che pertua figliadi pponendovai io ci di tinguo

dentro una rea conuul sion di stelle isteriche dimmi poco di questo matei-

*D. Jam.* *Cal:*  
monio ti consigliati mai col tuo demonio no si miacaro oh

Dio! socrate primo senza cercar consiglio al tuo demonio ne me dava un oc-







sigliate del più o meno sopra di questo nozze così almen ostai si-

curo trad ppolito, e Platone di non prendere qualche farfallone ri-

flexici udite! voi signora fate quell'ombra, e caccia d'Ip polito quel

*Lav. cali*  
demonio che ho detto andate prete! che furbo che facciamo non si ri-

*D. Jam.*  
solvi hori soluto andiamo



Scena IX M. An.

*Lav.*  
Addio vaje Maestro Jocrate fermate egli ha da conferir col suo de

*M. An.*

*M. An.*  
monio e deve andar solo suo viaggio. e iommi ne irraggio da mia figliema a

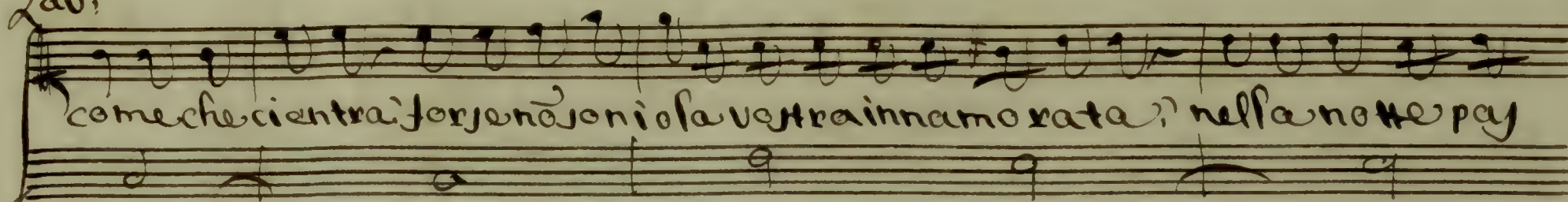
*Lav.*  
ve se da veni chillo m' a lora mupiano no fuggite che non finalmente ecco

*M. An.* *Lav.*  
orillo io non fuggo date fuggo da chillo e si dite più presto

*M. An.*  
che per meno avete piu quell'amor di prima, e delaccio e che stomio che n'entra

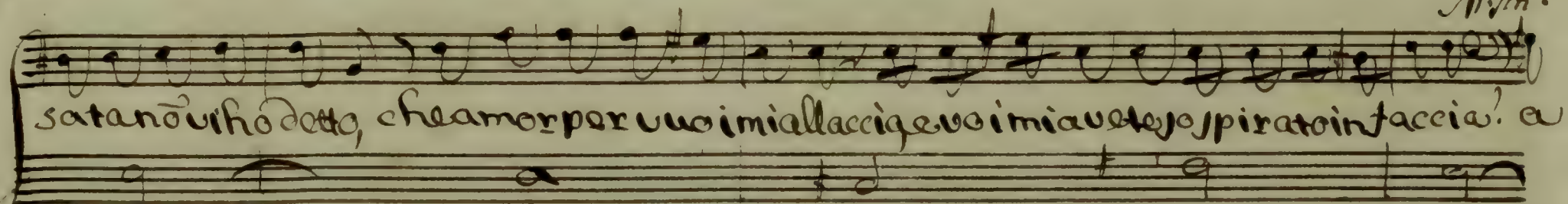


Lav:



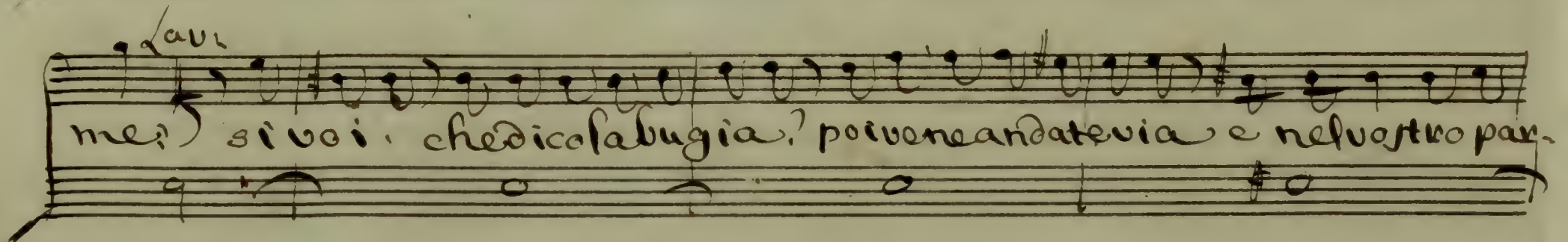
come che ci entra for non io niola vostra innamorata? nella notte par

M. An.

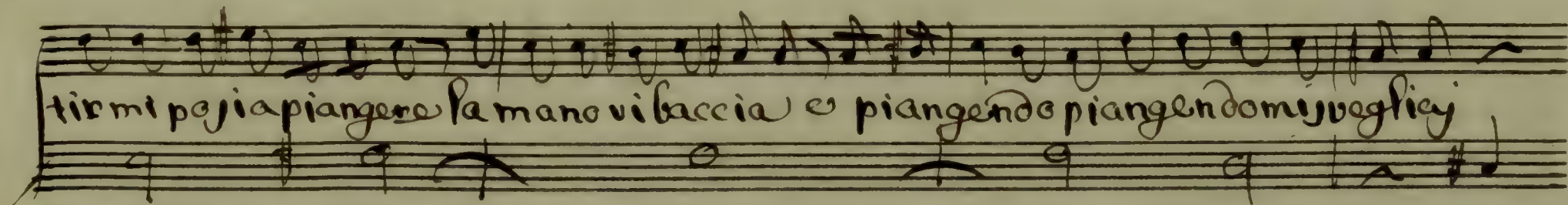


satan di ho detto, che amor per uoi mi allaccia e voi mi avete respirato in faccia? a

Lav:



me? si voi, che dico la bugia? poi vene andate via e nel vostro par-

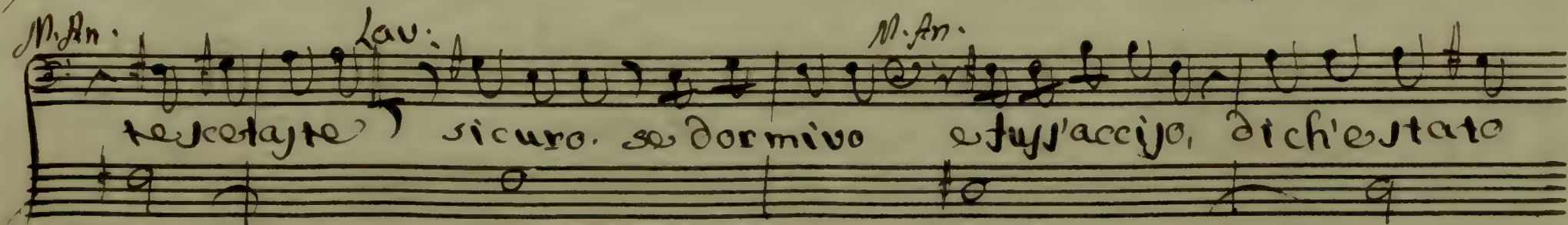


tir mi po' a piangere la mano vi baccia e piangendo piangendomi veglie

M. An.

Lav:

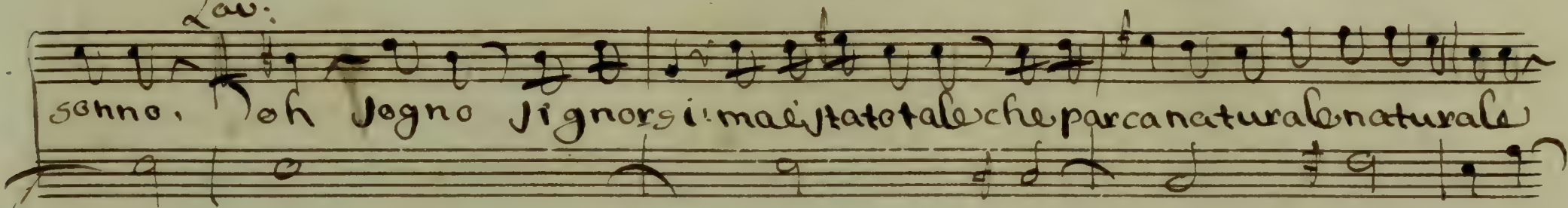
M. An.



te sceta te sicuro. se dormivo e tu s'accio, di chi' estate

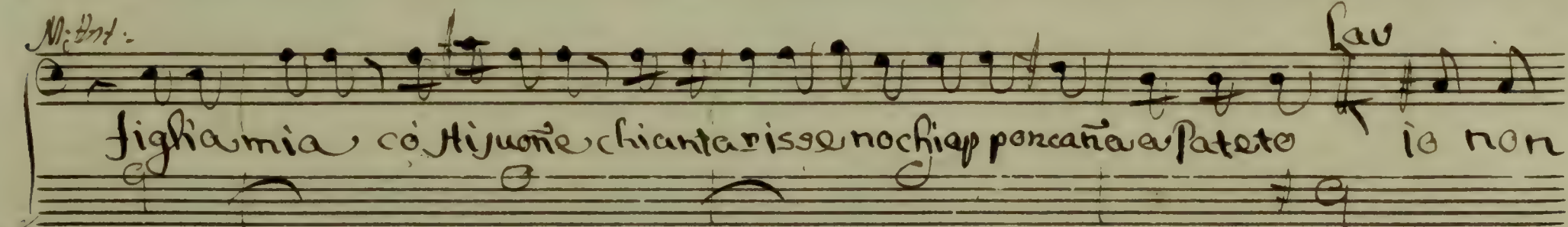


Lav.



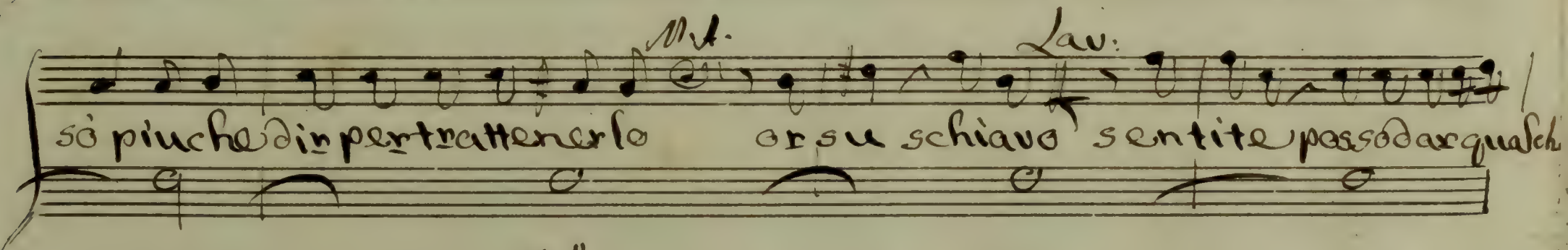
M. An.

Lav

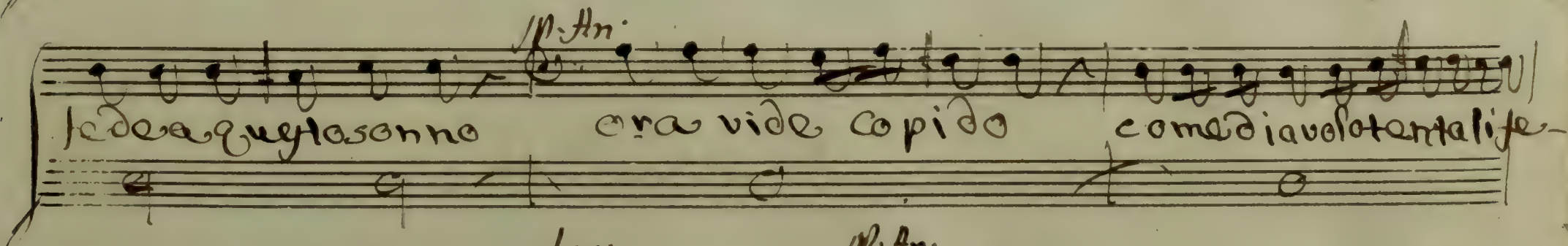


M. An.

Lav.

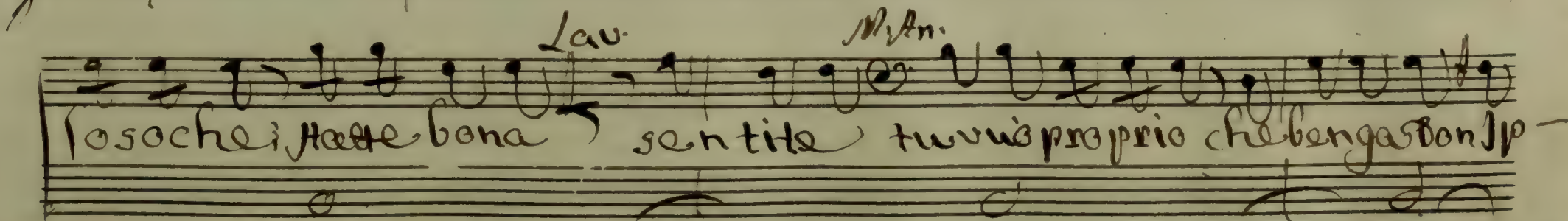


M. An.

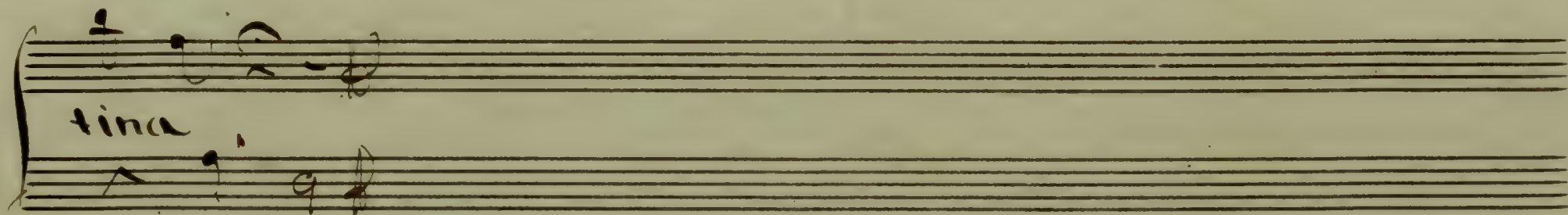
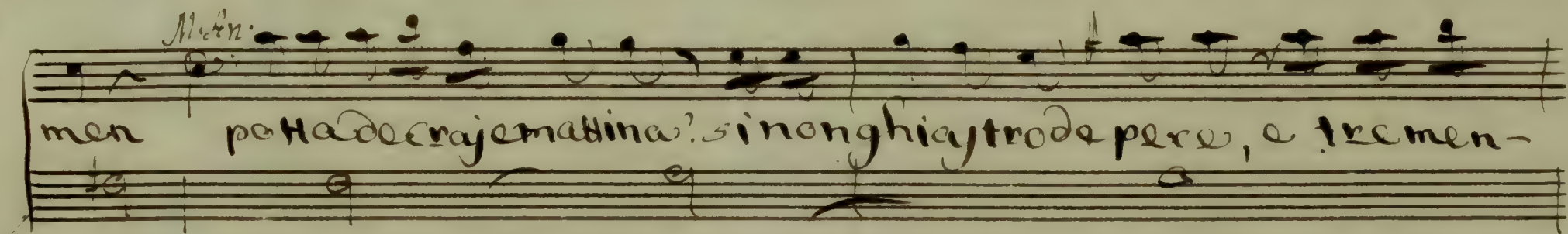
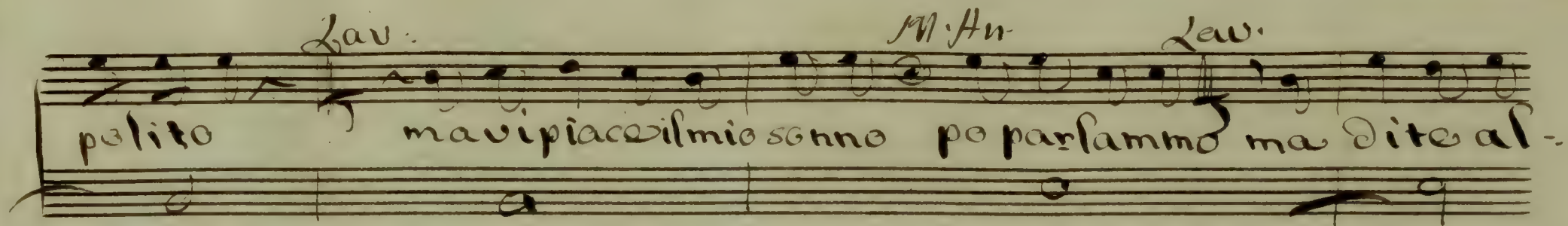


Lav.

M. An.







Siegue Aria M. Ant.



Viol:

Viola

Alleg. And.

D'aggiò ditto state bona?

t'aggiò ditto pò parlammo

t'aggiò ditto pò parlammo

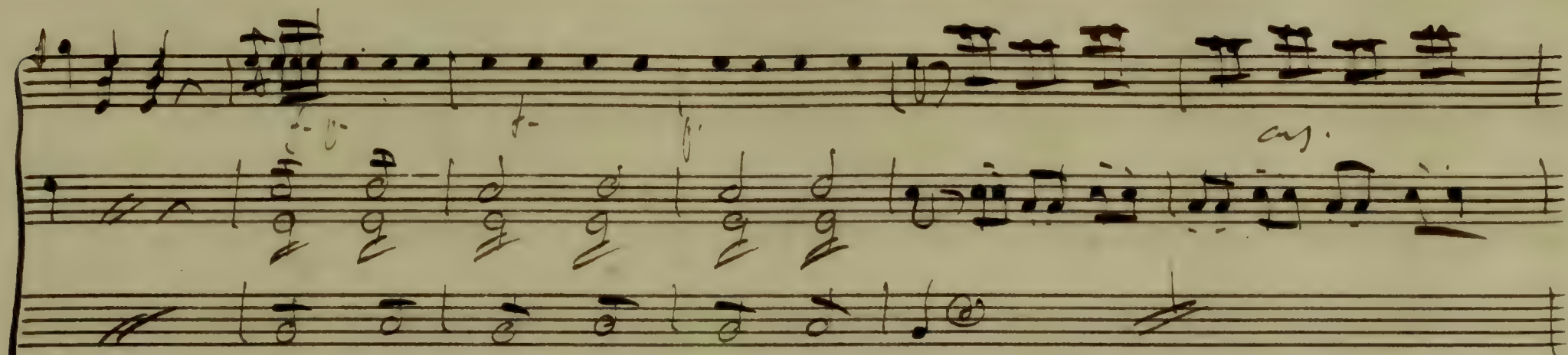
et tu torna cantu, jona, n'occià, uca, dabb'ijeda a cara figliu bene:



De ha benedicta benedicta Non hai Regno Lucatario Lucatrice chiudete Lucatrice

chiudete et uja jer ha crapa povenichillo ma lorach'al arteteca com'e ch'al arteteca co-





me e finisci col malanno che ci vana a tutte tre caru figli a benedette e finisci col ma-



l'anno che ci vana a tutte tre che ci vana a tutte tre caru figli a benedetto hail regno Zucatorio Zucatrice chiude



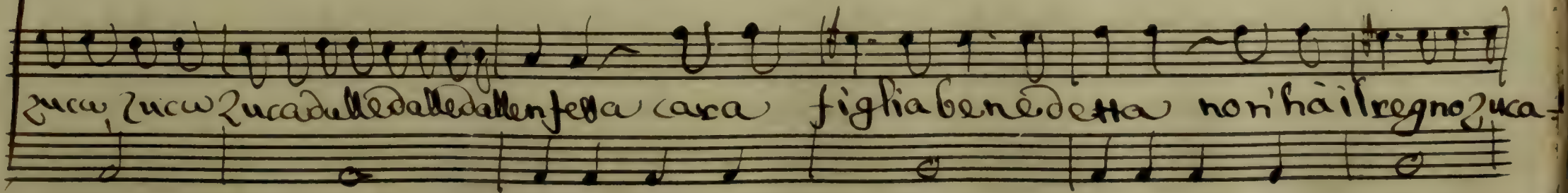
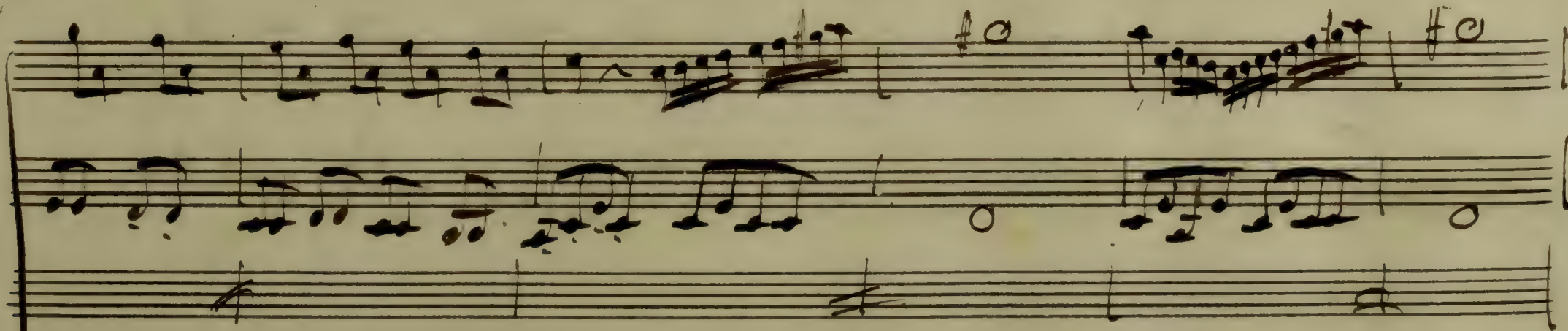
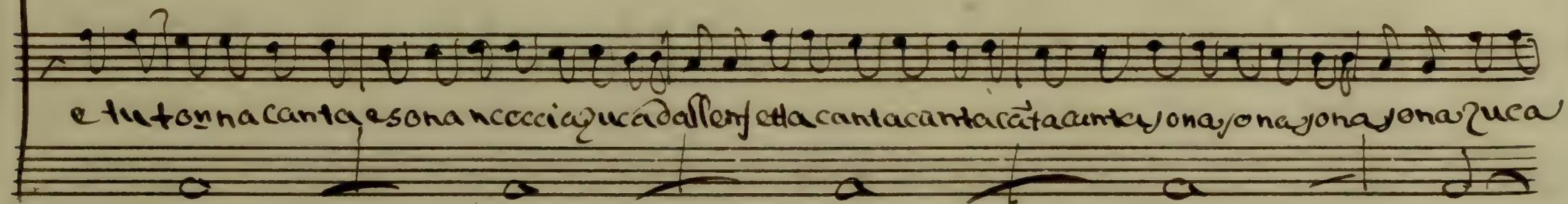
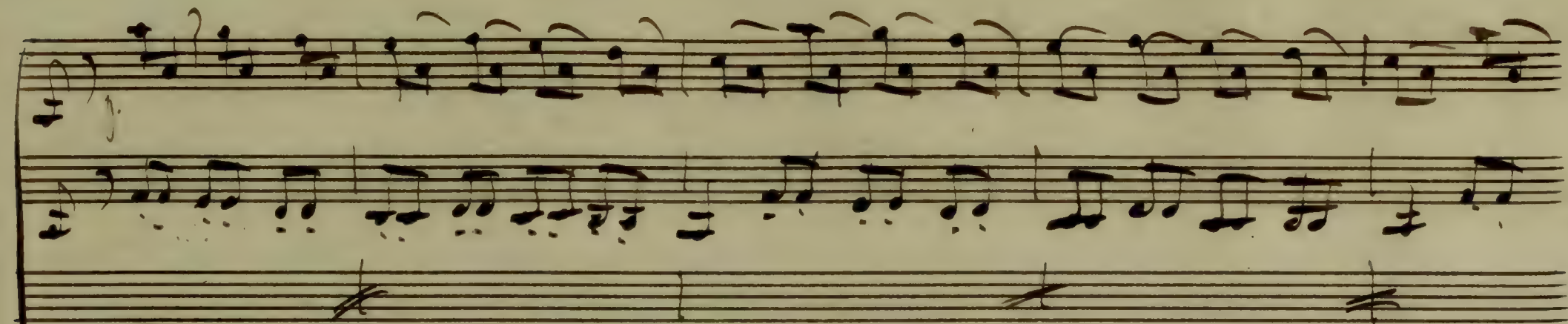


te zua trice chiudete zua trice chiudete

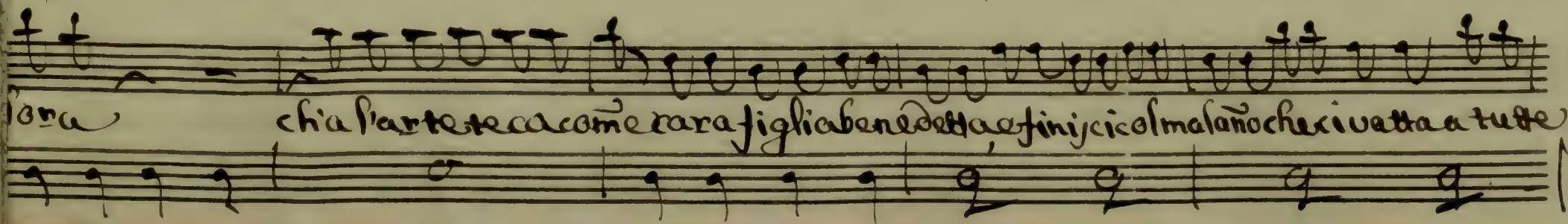
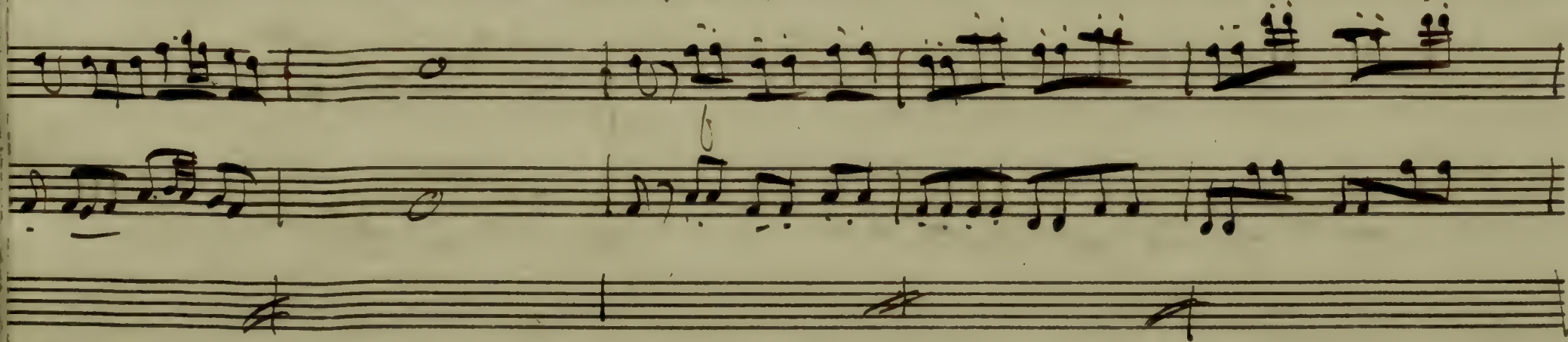
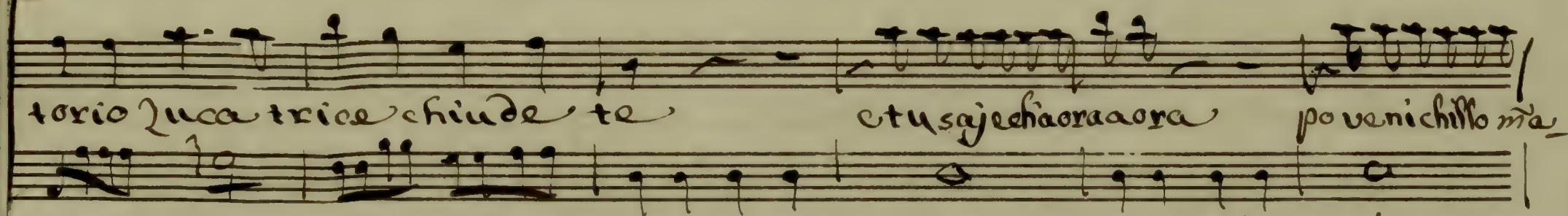
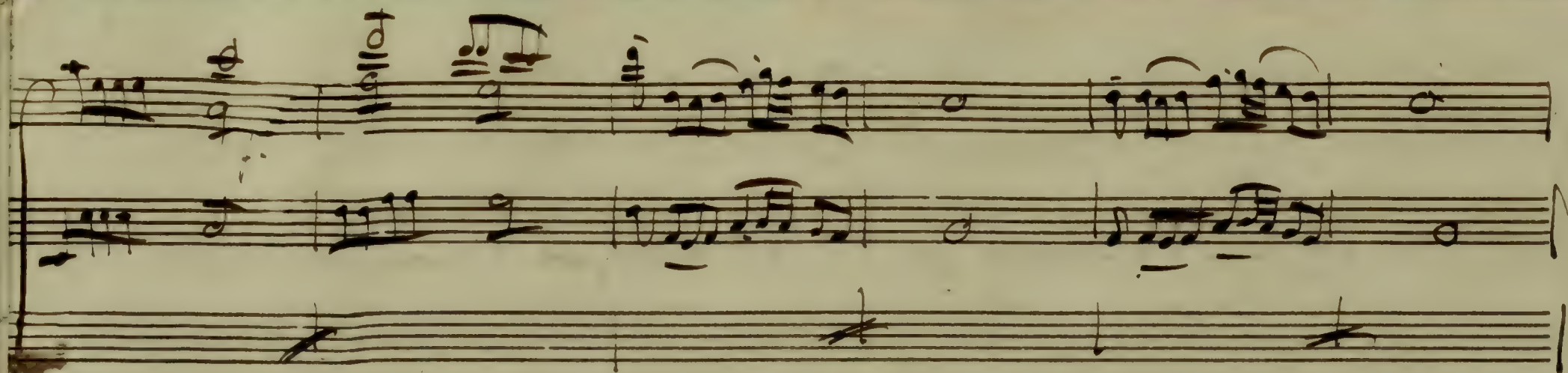
l'aggiò ditto stete bona?

l'aggiò ditto pò parlamò

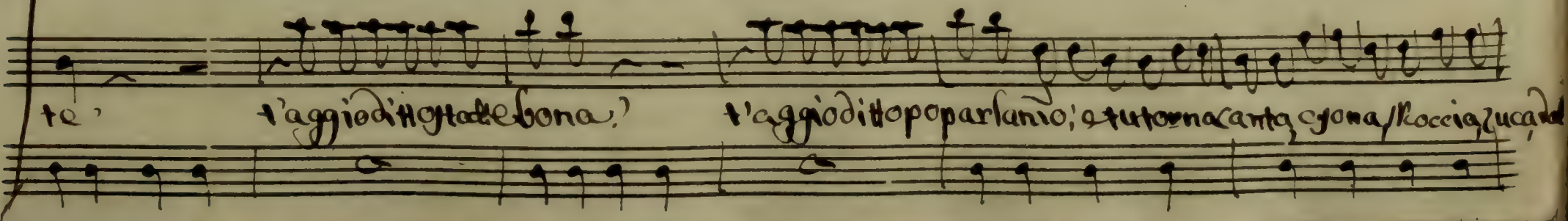
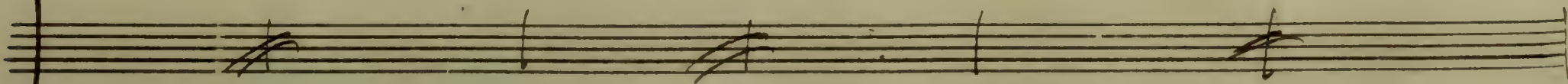
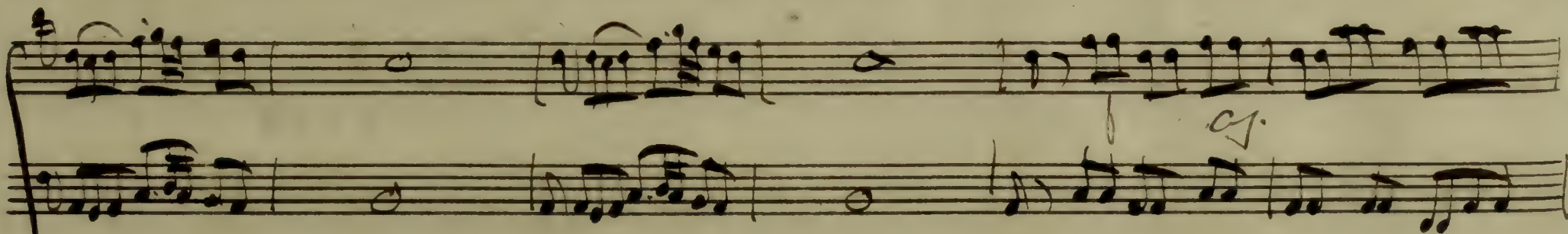
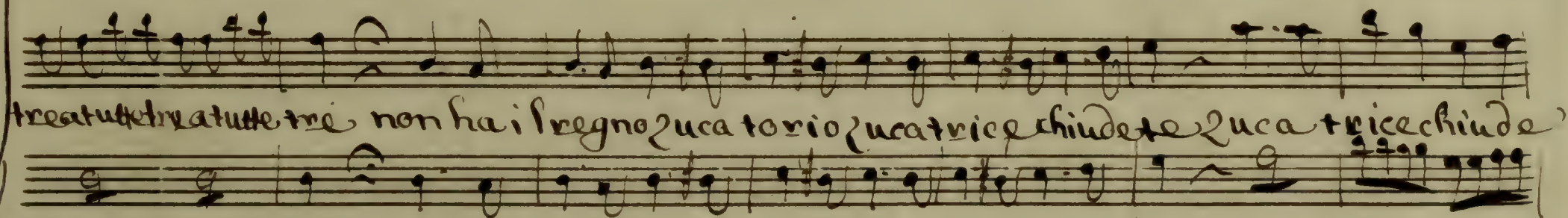
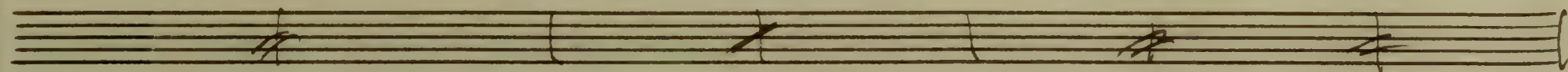
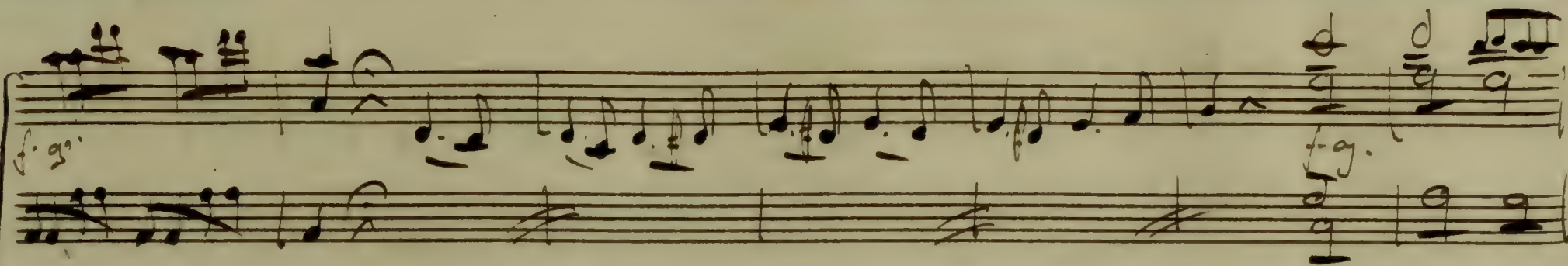




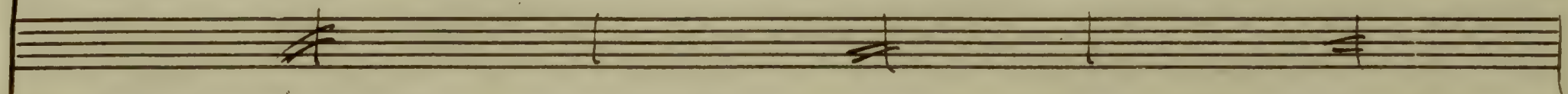
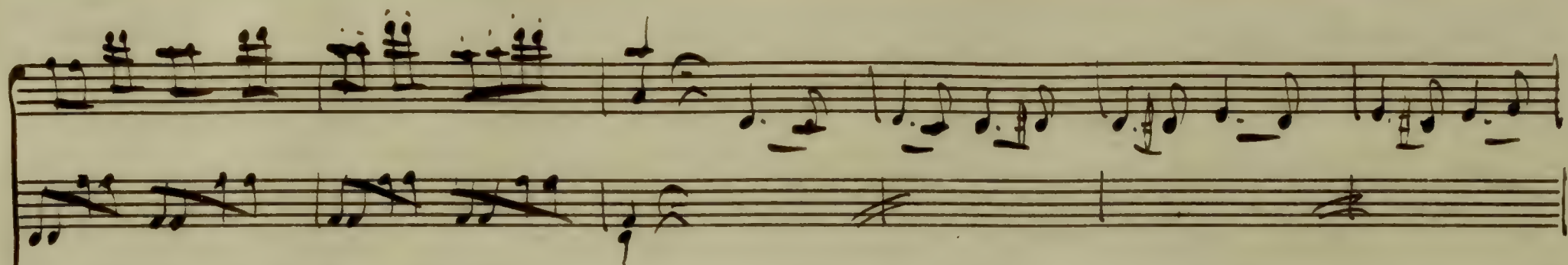




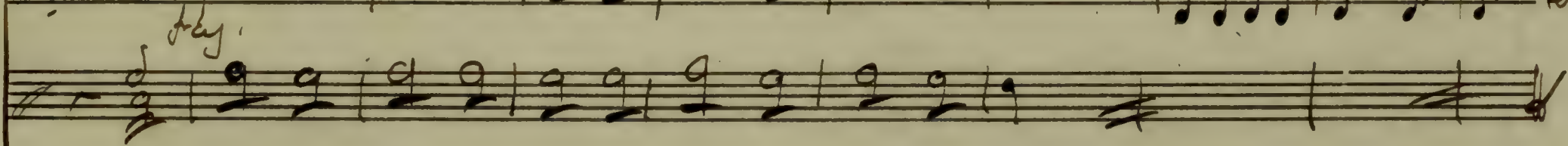
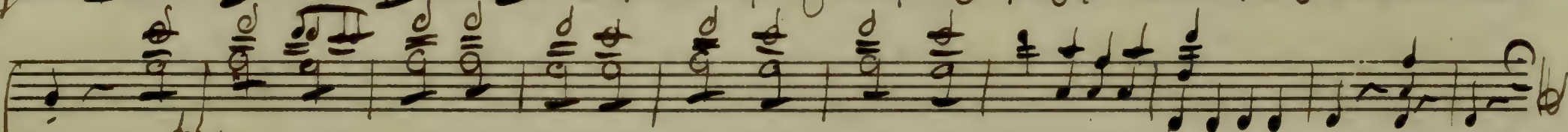




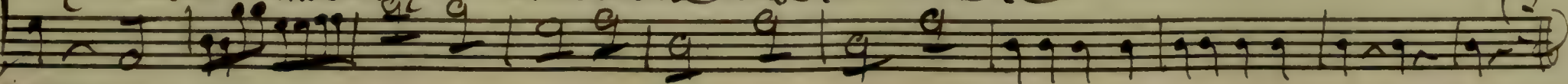




nfetta cara figlia benedetta benedetta benedetta non hai il regno Zucaterio Zucatrice chiude



te Zucatrice chiude te Zucatrice chiude te chiude te chiude te





Scena X *calz*  
Dammaro *Reco la grota or' invocate il vostro demone a -*  
Calandrino *to*  
e coro di furie

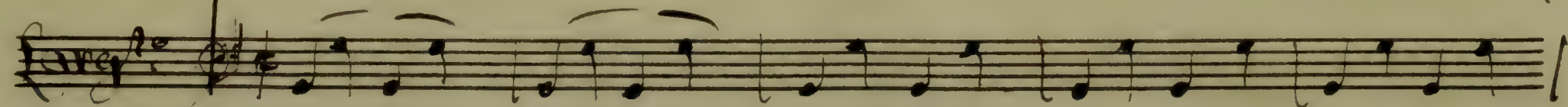
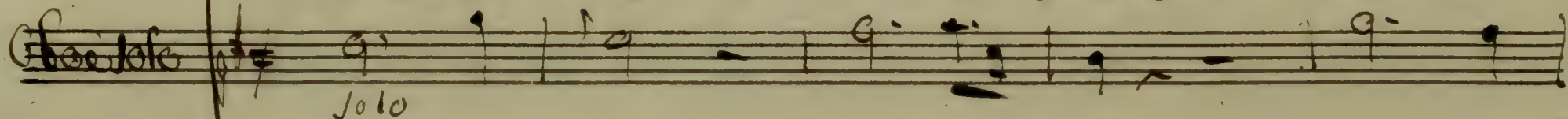
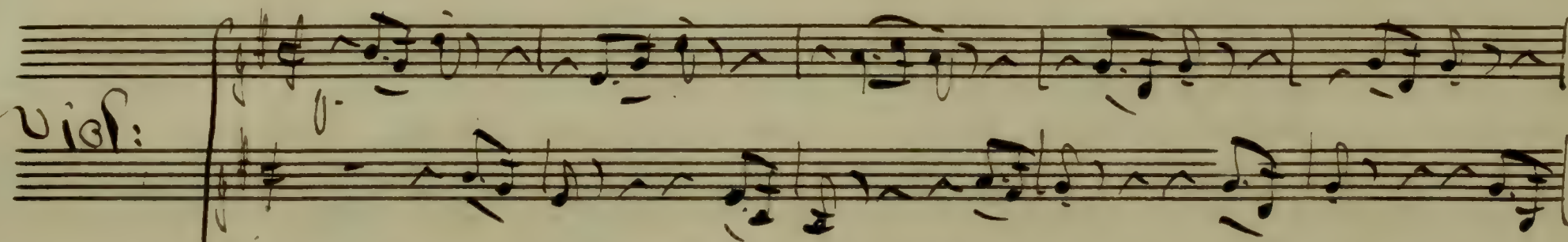
mico, e l'ombra di Cecilia ed accio non visia alcuna sogger-

zione iovado via

Sigue Coro

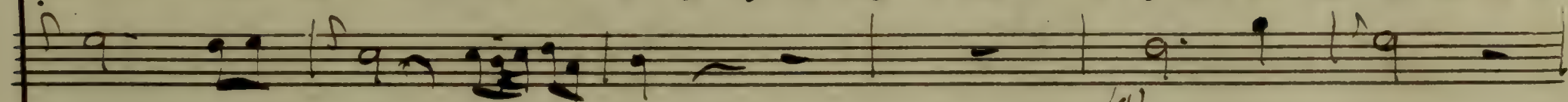
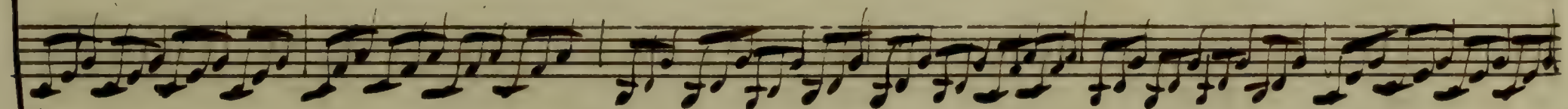
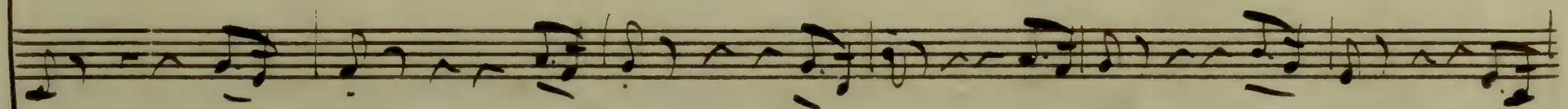
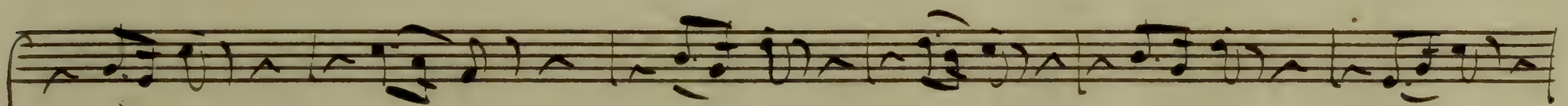
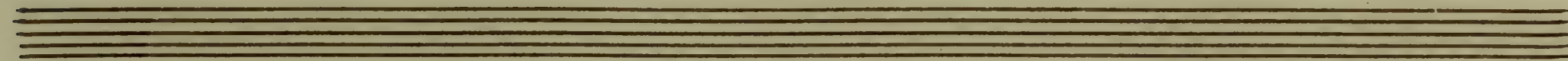
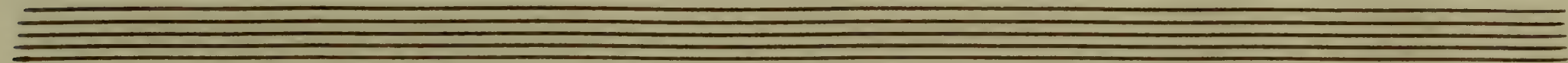


Viol:

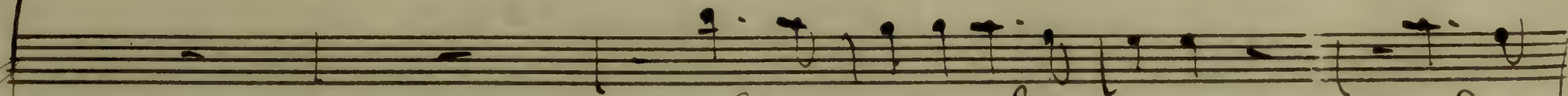
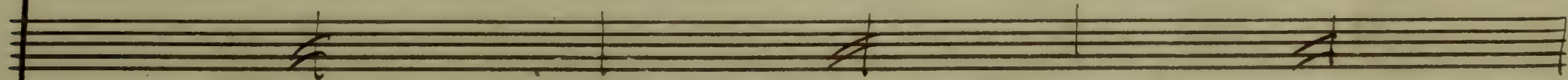


1070 voce



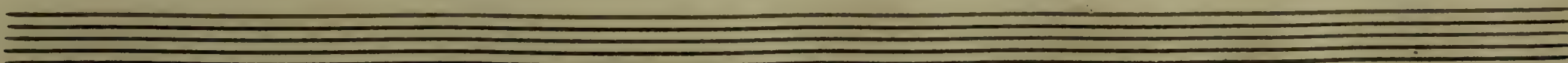


*Solo*

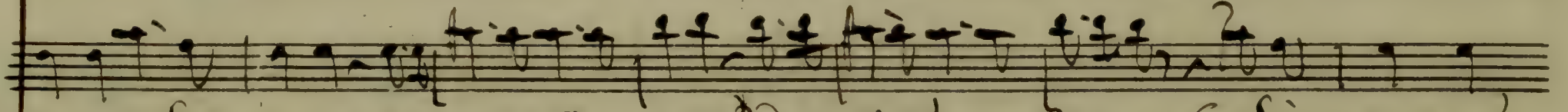
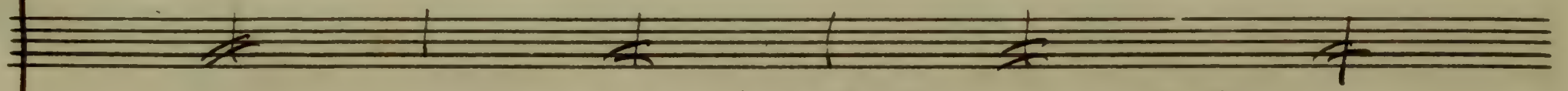
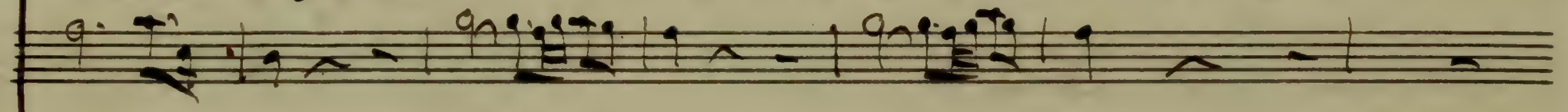
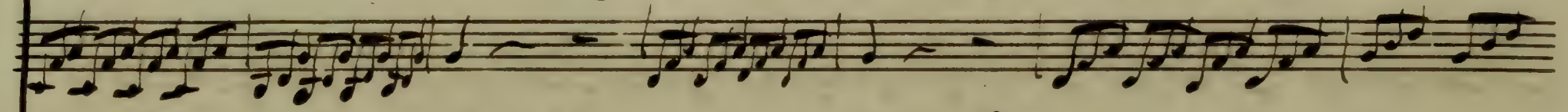
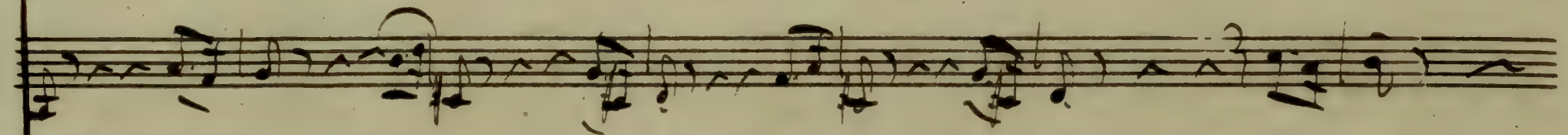
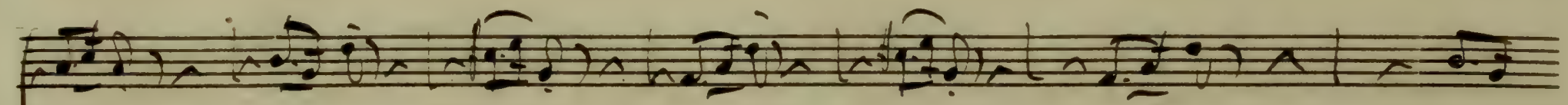
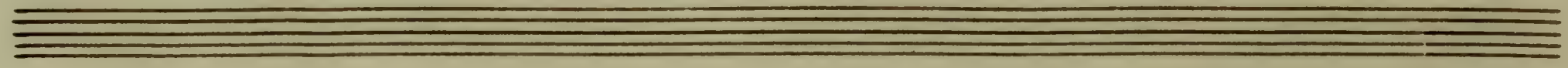


*ca si me ra ca li s pe ra*

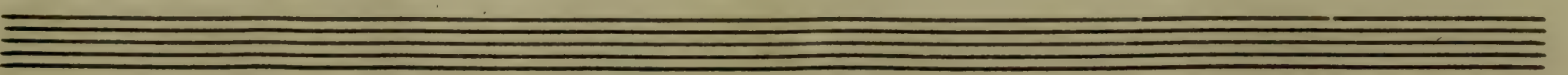
*ca li-*



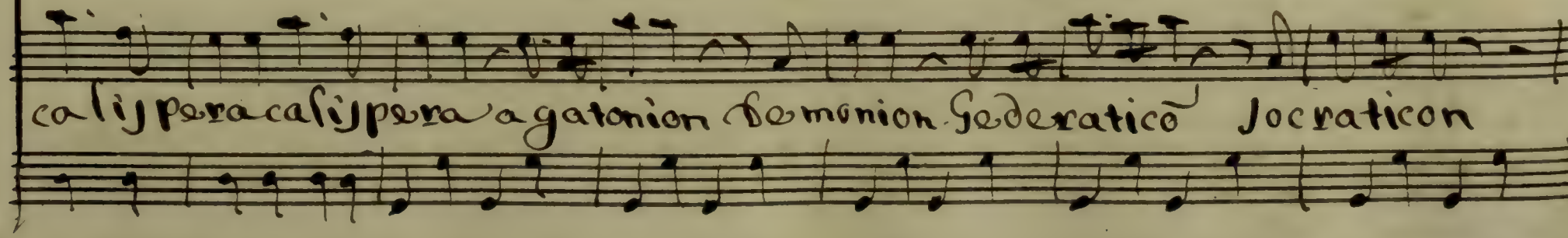
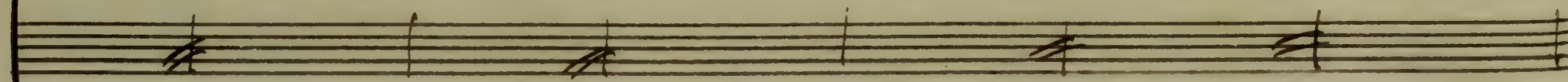
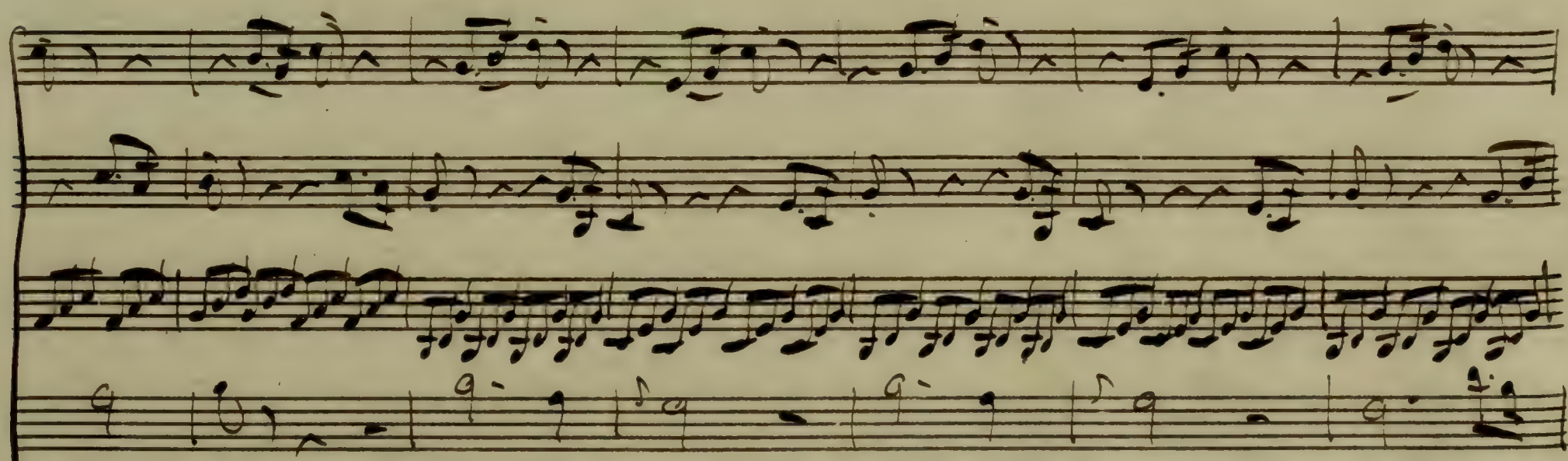
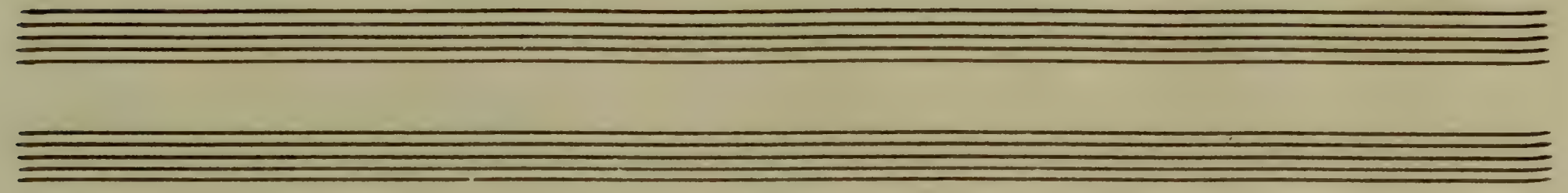




speracalimera agatonion demonio pederaticio iocraticon calimera







calijpera calijpera agatonion demonion Gederaticō Jocraticon





A handwritten musical score on aged, slightly stained paper. The score consists of several staves. The first four staves contain a complex melodic line with many sixteenth and thirty-second notes. The fifth staff is a rest line, marked with a sharp sign (#) at the beginning and end of each measure. The sixth staff contains the lyrics "ca li - mera ca li s pe ra" written in a cursive hand. The seventh staff continues the melodic line. The eighth staff is another rest line, also marked with a sharp sign (#) at the beginning and end of each measure. The ninth staff contains the lyrics "Segue subito il Coro delle Furie" written in a cursive hand. The paper shows signs of age, including discoloration and some wear along the edges.

ca li - mera ca li s pe ra

Segue subito il Coro delle Furie



Viol:

Viola

Coro

And

chi trà que Horride caveerne orribili con Greca musica che strappa



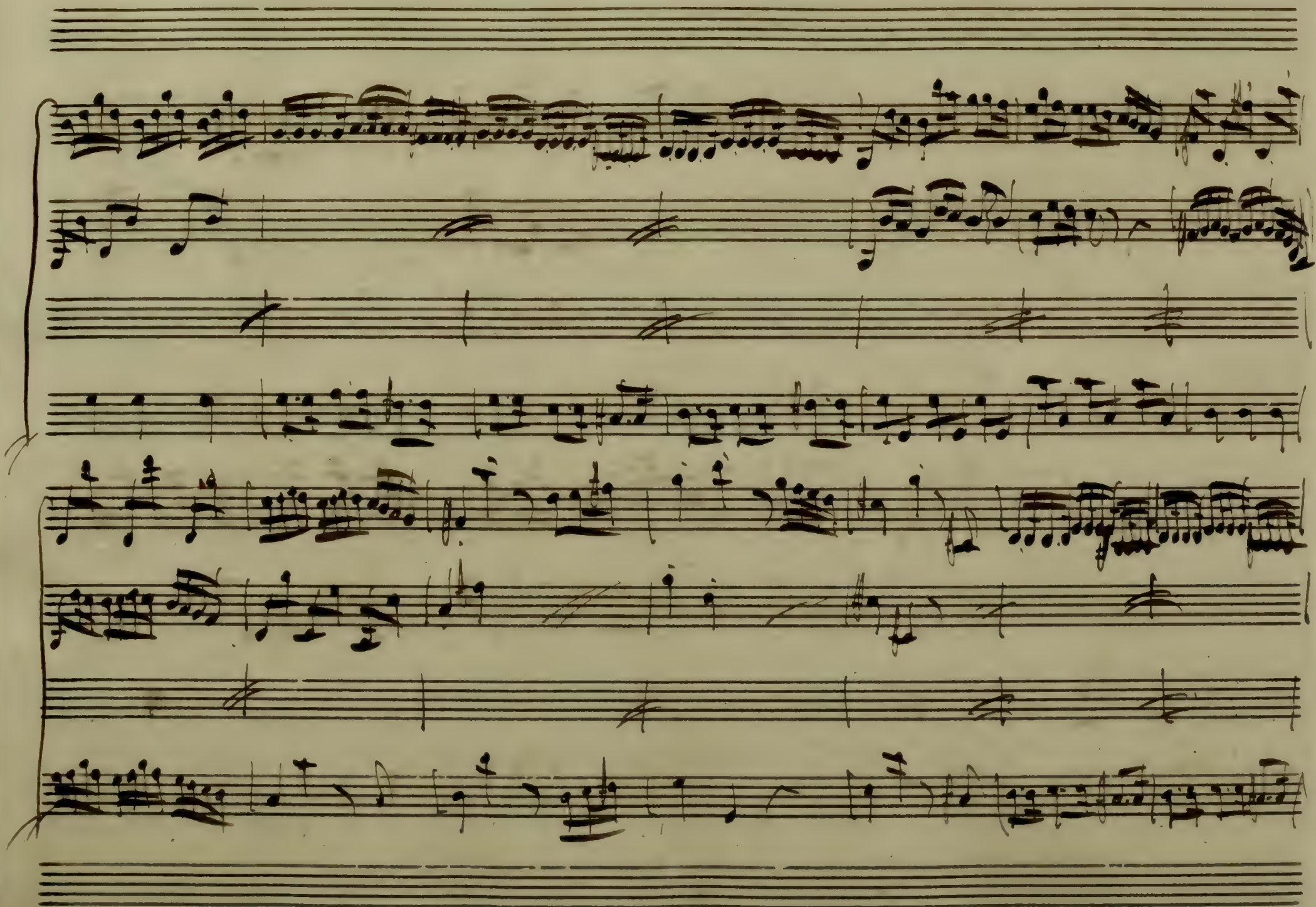
*L'anima e i piedi di pagliaccio e i piedi di pagliaccio dal capo al piè. chi? chi?*

*Segue l'abito il Barodella Turie*

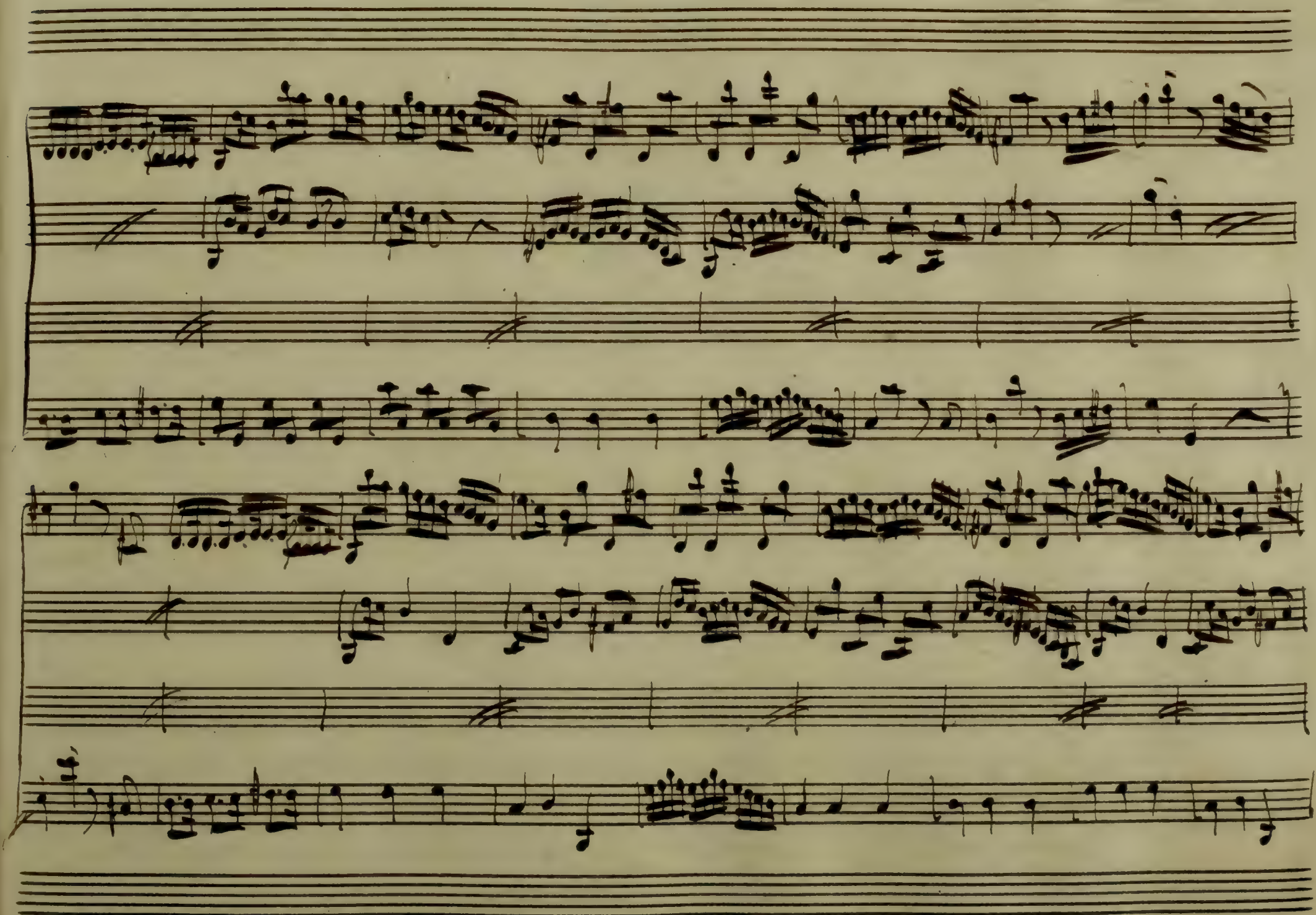


This page contains a handwritten musical score on aged paper. The score is organized into several systems of staves. The first system consists of three staves, each beginning with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The notation includes various note values, rests, and slurs. The second system begins with the word "Ballo" written in a cursive hand on the left margin, followed by a staff with a treble clef, a key signature of one sharp, and a 3/4 time signature. Below this are four more staves of music, continuing the piece. The handwriting is elegant and typical of 18th or 19th-century musical notation. The paper shows signs of age, including slight discoloration and wear along the edges.











Segue Subito coro di Furie

Viol:

Coro

And: Mitra quei orride caverne orribili con greca musica



Handwritten musical score on aged paper, featuring ten staves. The notation includes various musical symbols such as clefs, notes, rests, and accidentals. The lyrics are written in Italian below the staves.

che trappa l'anima ciempie di payimo ciempie di payimo dal capo al pie! chi?



Handwritten musical score on aged paper. The notation includes various musical symbols such as clefs, notes, rests, and accidentals. The paper shows signs of wear and discoloration.

chi? Nel cupo Baratro l'empio precipiti ed il suo cranio jervu a Proxipina



comedi chicchera per l'erba te

comedi chicchera per l'erba te

comedi chicchera per l'erba te

comedi chicchera per l'erba te per l'erba = te



Arpa

Violini

Viola

Coro

Tam.

Org.

Org.

10<sup>to</sup> voce

tremando

Simia... Simia... aiuto ajuto oime

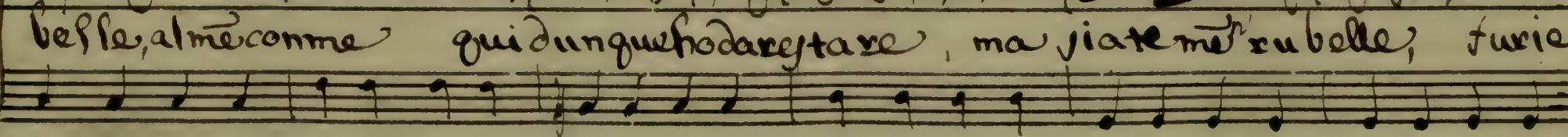
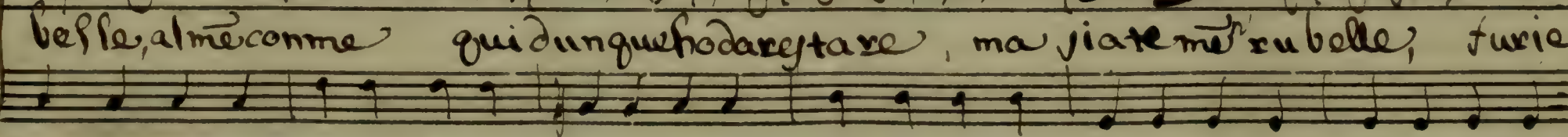
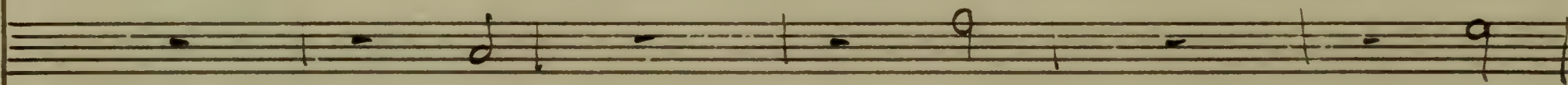
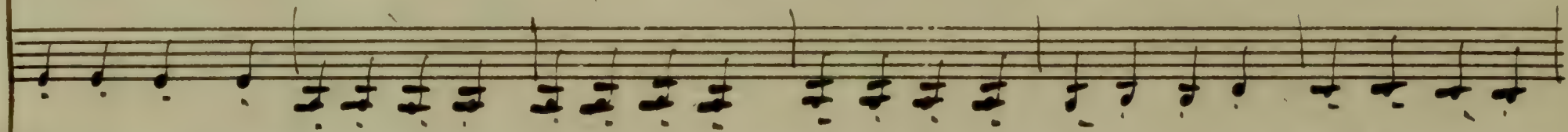
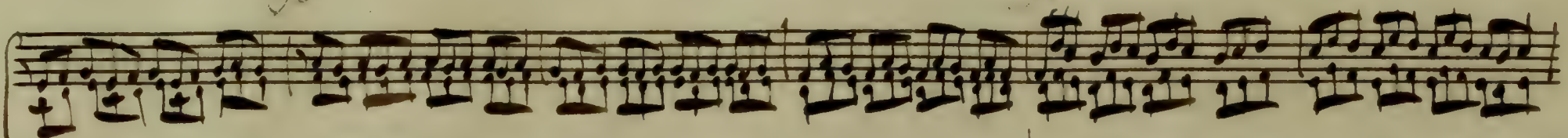
aiuto... aiuto... oime: mene

10<sup>to</sup> voce









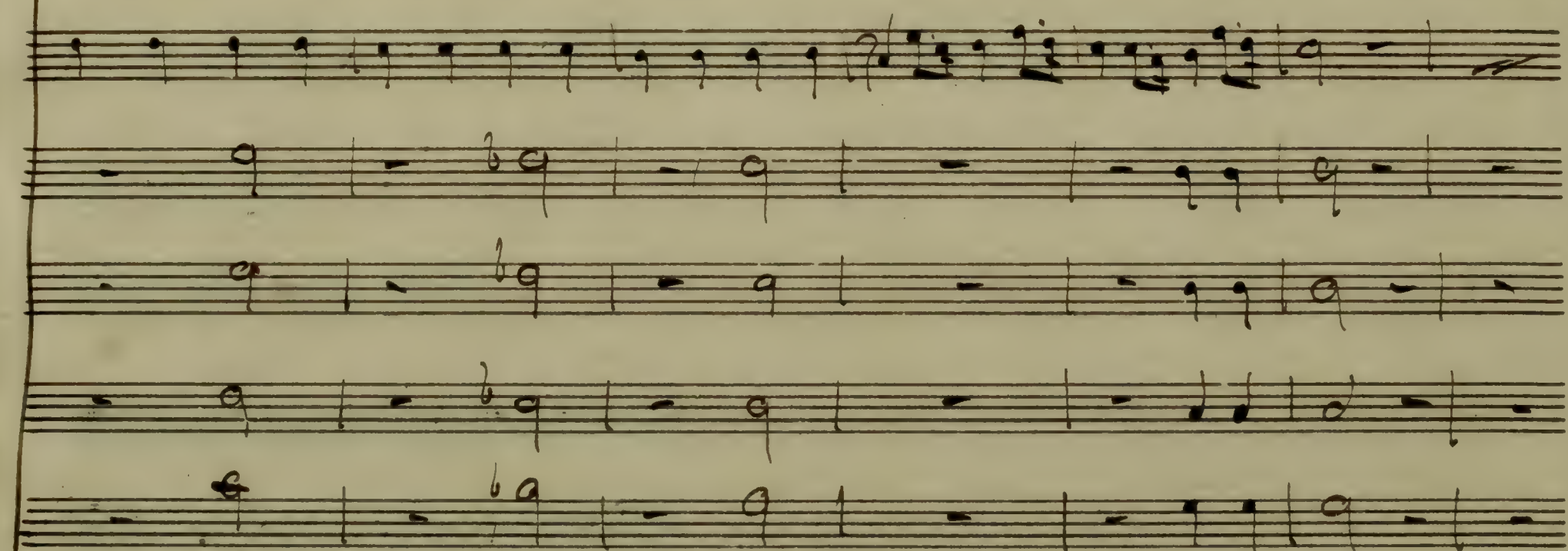
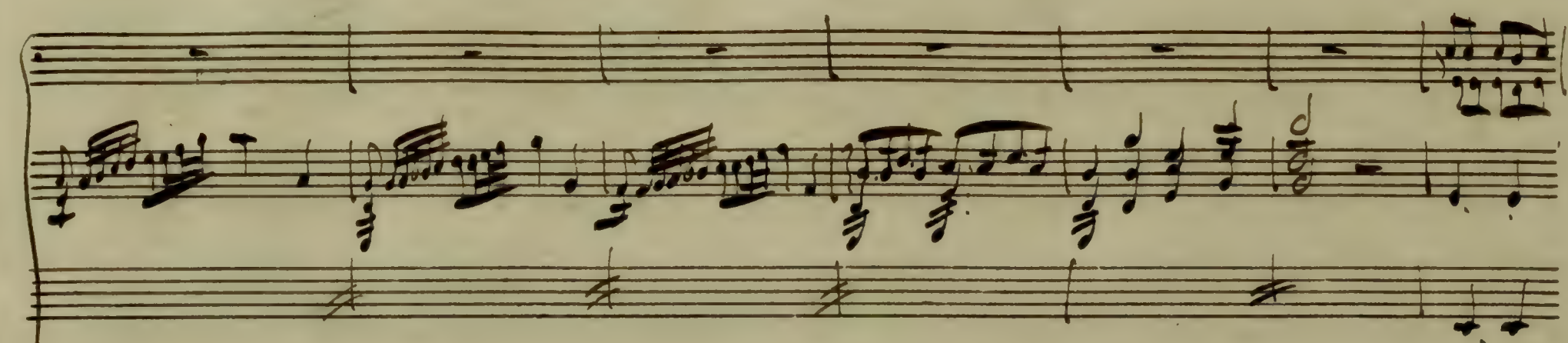
besse, alme comme quidunque ho dare stare, ma jate me rubelle, furie



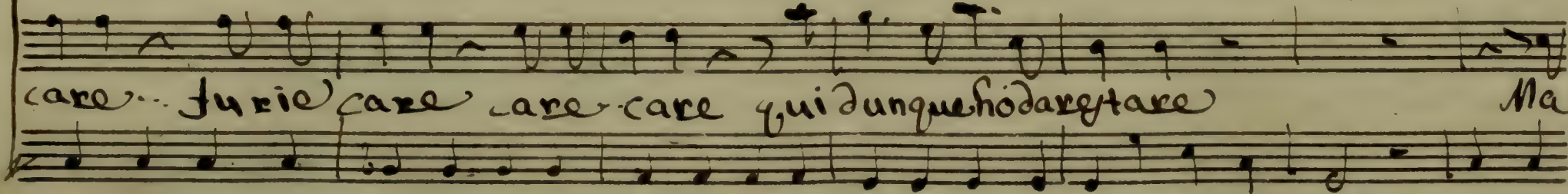
no no

bel al me co me timia simia ajuto aju- to co me: me ne to no... furie





no no no si si si



(are... furie) care care care care qui dunque ho da regtare

Ma



Handwritten musical score on ten staves. The notation includes various note values, rests, and bar lines. The first four staves are more complex, while the last four are simpler, focusing on long notes and rests.

nò nò nò

iate u mē rubelle furie belle al mē cō me      al mē al mē furie belle al mē cō



me almen - - almen con me

Segue subito  
Coro



Handwritten musical score for multiple instruments and voices. The score is written on ten staves. The first staff is labeled "viol:" and the second staff is labeled "viol:". The third staff is labeled "obo" and the fourth staff is labeled "viola". The fifth staff is labeled "Coro" and the sixth staff is labeled "Coro". The seventh staff is labeled "And" and the eighth staff is labeled "f". The music is written in 3/4 time and features various musical notations including notes, rests, and dynamic markings.

Miserò bufalo almeno spiegati tra questi fetti ti Nem caligini



Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings like *f* and *sf*. The manuscript is written in brown ink on aged, slightly stained paper.

I remante pallido che vien a far qui solo al bergano sospiri flebili, solo mi



colici affecti hysterici, et qui libero audirentur



Handwritten musical score on aged paper, featuring multiple staves with musical notation and Italian lyrics. The score includes parts for Flute (Flauto), Violin (Viol.), and Cello (Violoncello). The lyrics are in Italian, with some words written in a stylized or cursive script.

**Flauto** (Flute) part is written on the top staff, marked with a *3* (triple).  
**Viol.** (Violin) part is written on the second staff, marked with a *3* (triple).  
**Violoncello** (Cello) part is written on the third staff, marked with a *3* (triple).  
**And.** (Andante) part is written on the fourth staff, marked with a *3* (triple).

The lyrics are written below the staves, corresponding to the vocal or instrumental lines. The lyrics are in Italian and include the following phrases:

Io son socrate e vorrei il mio demone inchi.  
na e collombra mi dovrei di ci ci sia conigliar e coll.



Handwritten musical score for a vocal piece, featuring five staves. The first four staves contain musical notation with notes and rests. The fifth staff contains the lyrics "ombra di cecilia mi do rei con sigliar mi do -".

ombra di cecilia mi do rei con sigliar mi do -

Handwritten musical score for a vocal piece, featuring five staves. The first four staves contain musical notation with notes and rests. The fifth staff contains the lyrics "rei con sigliar".

rei con sigliar

Siegue Coro

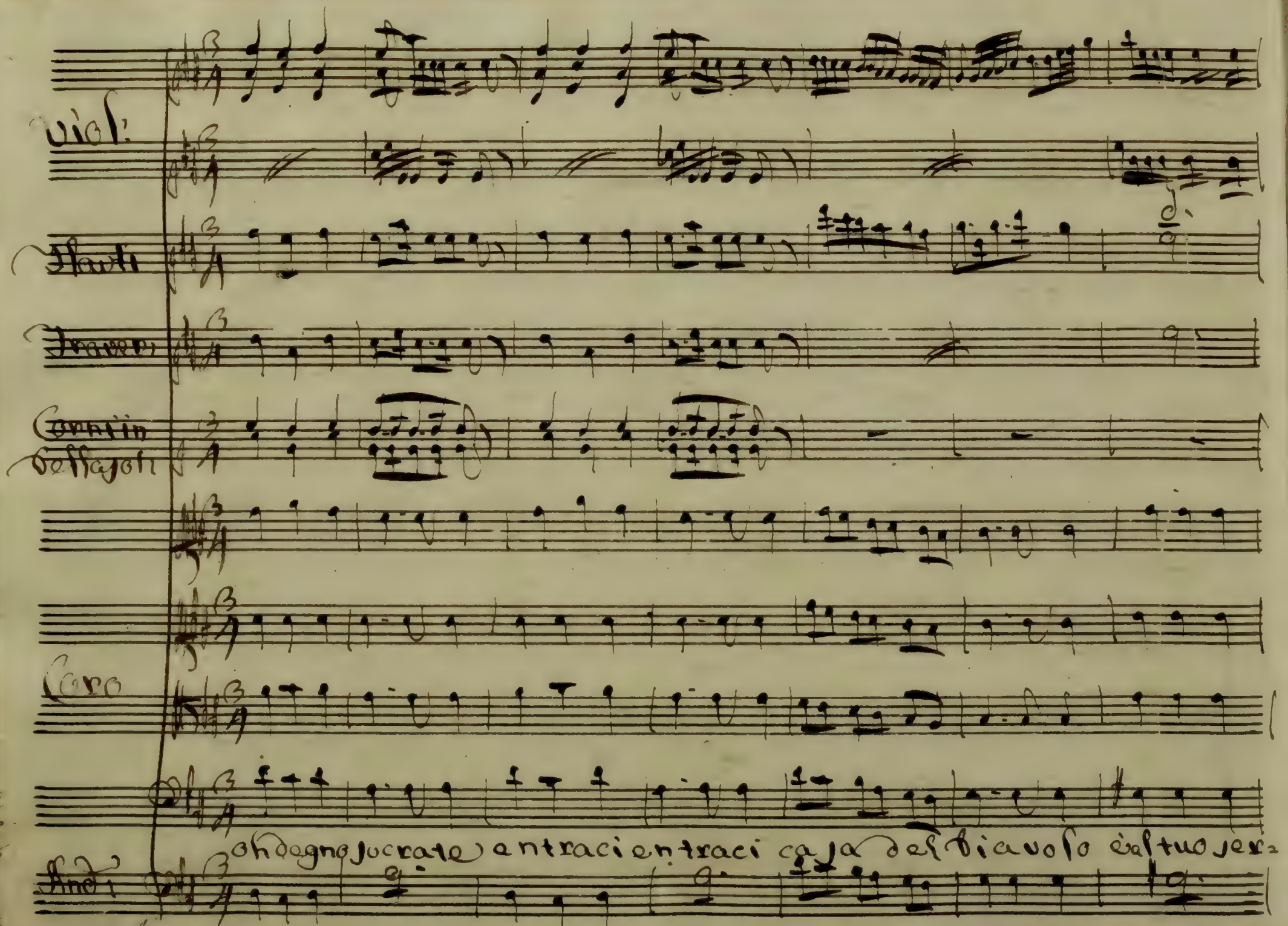


Handwritten musical score for a symphony, featuring multiple staves with notes, rests, and dynamic markings. The score is written in a historical style, likely from the 18th or 19th century.

The staves are labeled as follows:

- Viol.
- Flauti
- Fagotti
- Cornu in Sol maggiore
- Coro
- And.

The tempo marking "And." is present at the bottom left. The lyrics "Oh degno Jucrate e ntraci e ntraci ca ja del dia uolo e al tuo ser." are written across the bottom staves.





vizio, entraci entraci ne puoi disporre che sta aperto entraci



A handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and clefs. The lyrics are written in a cursive script below the staves. The paper is aged and shows some wear.

entraci Ne puoidi riprenere ch'està per te



Viol:

Violoncelli

Traversi

Viola

Cl. Reza

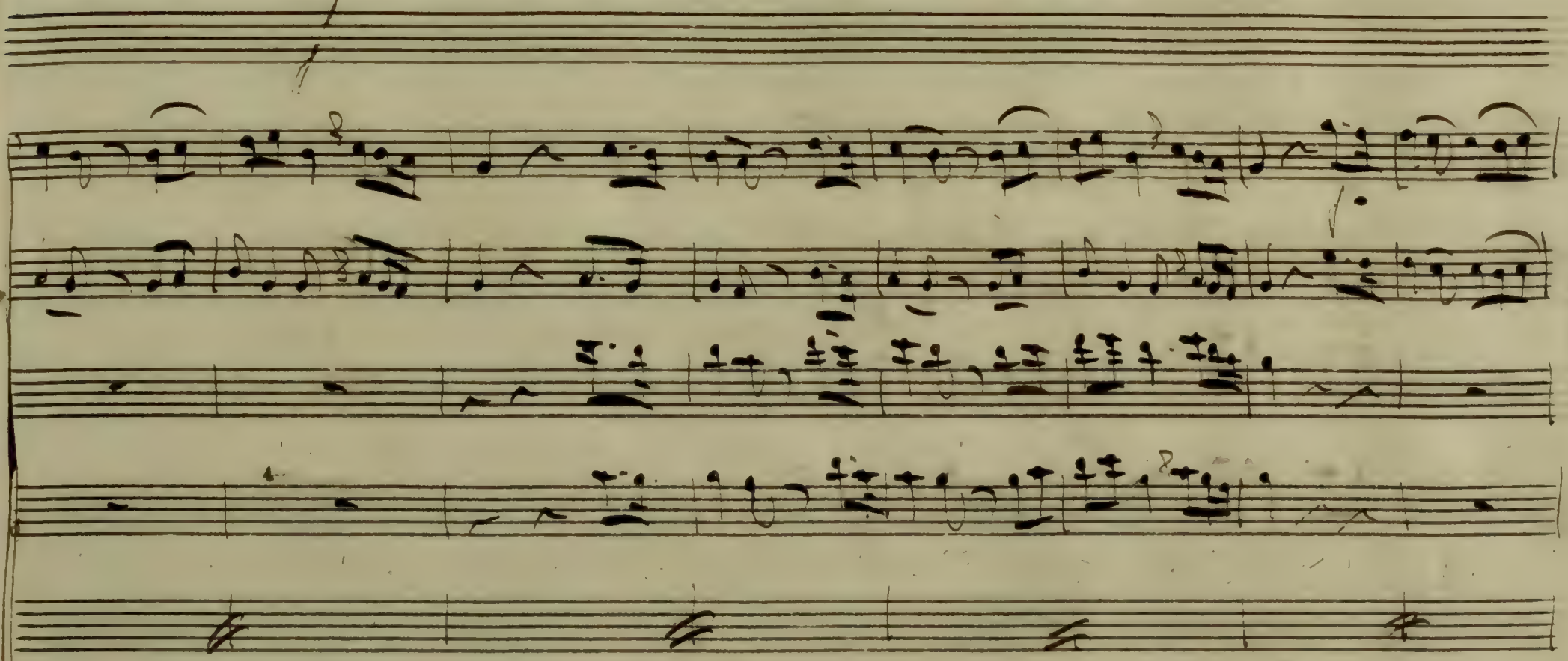
Ippolito

Longhetto



Il mio bene, il mio conyorte oggi tornu a riveder oggi torno a riveder troppo de vi alla mia  
Il tuo bene, il tuo conyorte oggi torni a riveder oggi torni a riveder troppo de vi alla tua

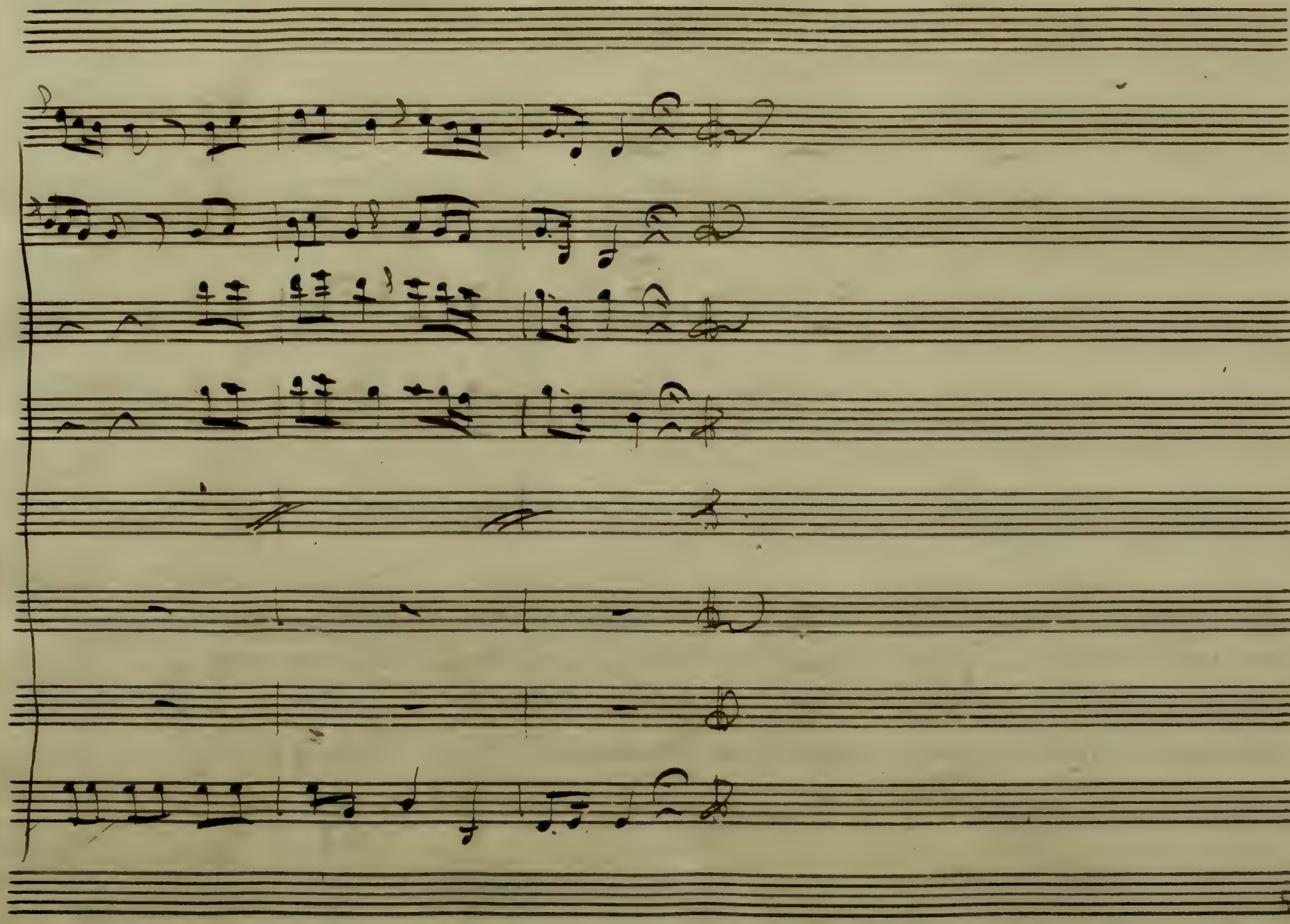




forte troppo deo al tuo poter troppo deo all'ania forte troppo deo al tuo poter

forte troppo deo al tuo poter troppo deo all'ania forte troppo deo al tuo poter







*Scena XI*  
*pp.*  
*D. Rosa & D. Jam.*  
*App.*  
Socrate, è qui Cicilia Il tuo Demone è qui

*D. Jam.*  
parla che vuoi Il luytrissimomio Signor Demonio ombra adorata di Cicilia

*pp.* *D. Jam.* *pp.* *D. Jam.*  
mie tu tremi! non signore, e perche tanto ti sbarba il core in petto. e mi

*pp.* *D. Jam.*  
petto, il luytrissimayer in petto mira la tua Cicilia benedica nel tutto

*pp.*  
mondo j'ingrassata bene mache coja collatione d'oro in faccia! nel passare che



face il fiume di Acheronte una picciola goccia di quell' acqua levandoti suolto e la scot-

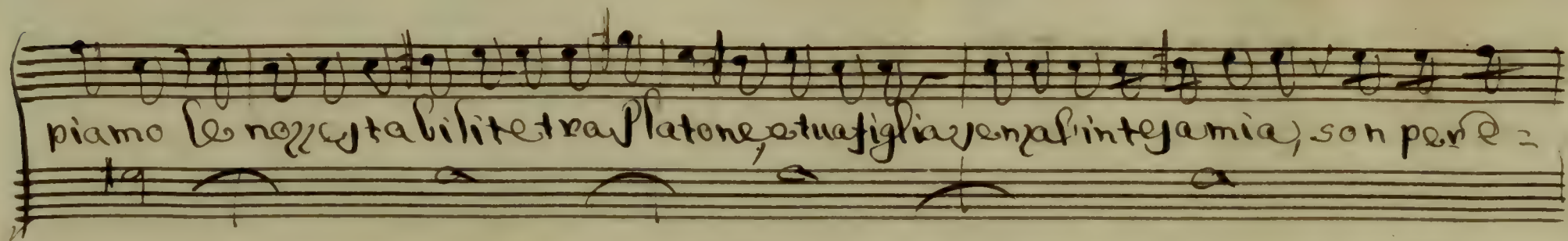
*Andam.* to corbezzoli: ed erometisenti, anima mia *Allegro.* crudel non dirmi

tua se tale io fossi ancora, co' mia tu non saresti un di pietato padre chi tra-

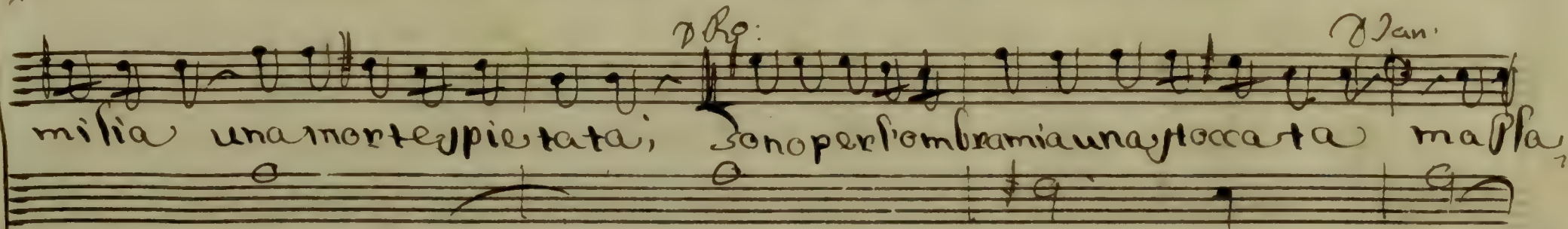
*Andam.* figger la figlia odia far l'adde io trafigger la figlia ombra diletta

*sp.* tut'inganni l'anima Jocrate il tuo delitto non accade negar tutto sap-

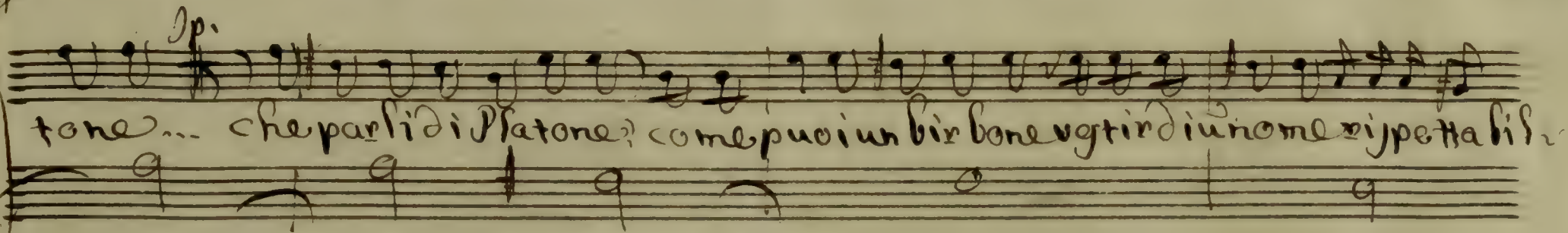




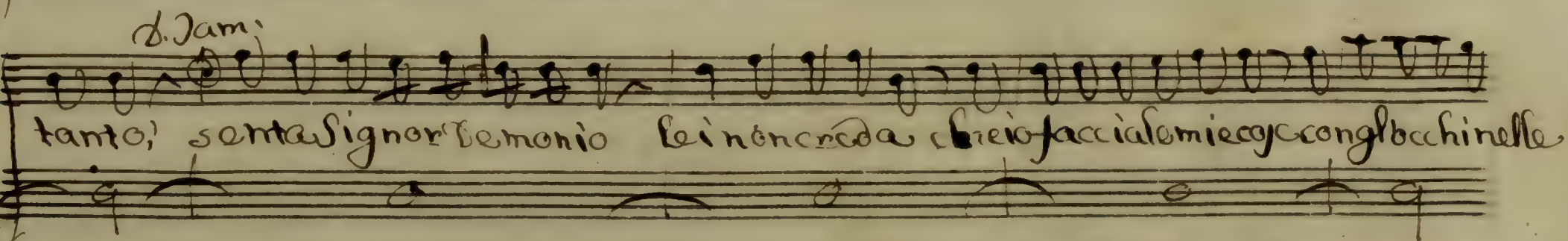
piamo le nozze stabilite tra Platone, et tua figlia venza l'integamia, son per e =



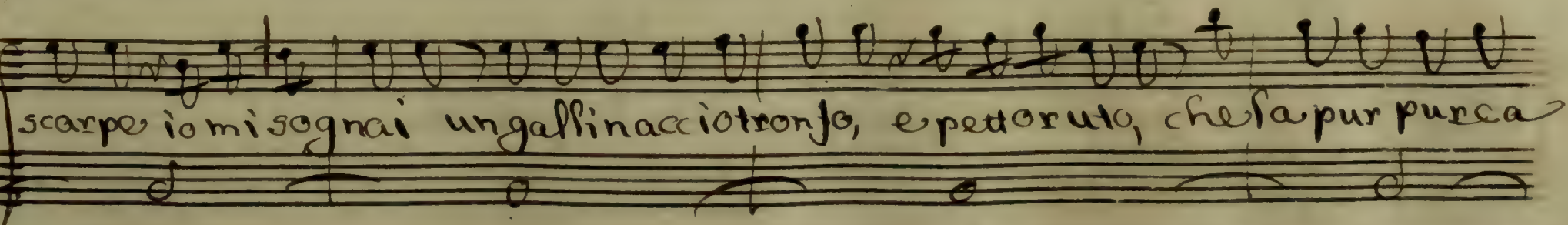
milia una morte pietata; son per l'ombra mia una stoccata ma pla,



tone... che parli di Platone? come puoi un birbone ugitir di nome rispettabile



tanto; senza signor demonio lei non credea che io faccia semicor con globocchine



scarpe io mi sognai un gallinaccio tronfo, e pettoruto, che la pur pur ca



testa univa quasi a Harot and ecoda mi sveglia, e miram mento del cigno blla.

ione. La mattina vienda me Mastro Antonio, e in lui ritrovo del gallinaccio

miolavera effigie l'abbracciai. l'obacciaj e Natone secondo io creai

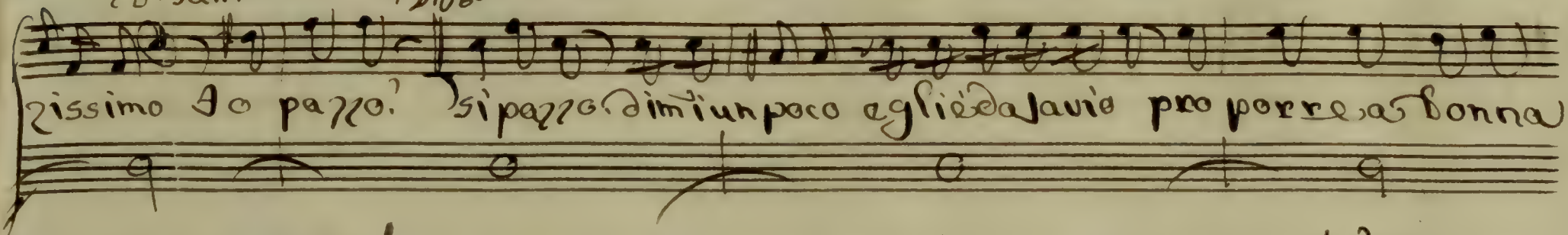
*D. Re.*  
che dico ad ysoi per bacco, s'io no fossi un ombra ad yso

*D. Jan.* *D. Re.*  
tidarej de schiaffi. ombracara, e perche? I perche tu sei un pazzo arcipaz-

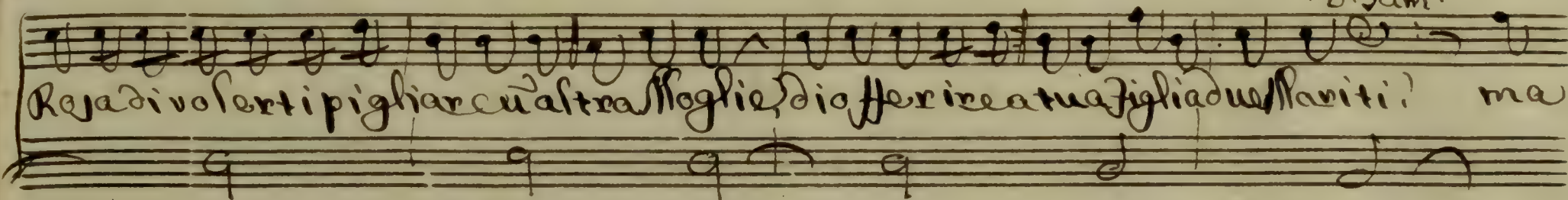


*Al. lam.*

*Al. Ro.*

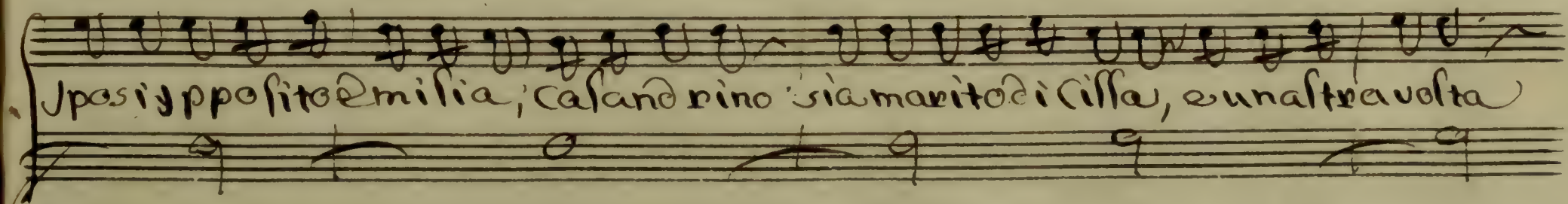
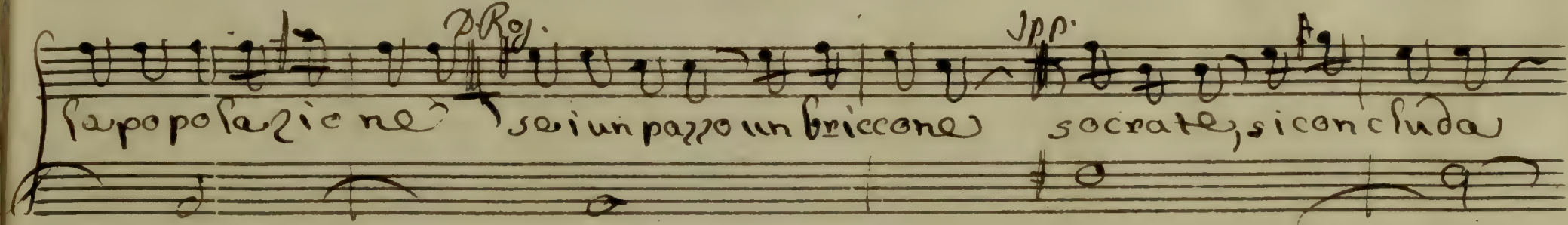


*Al. lam.*



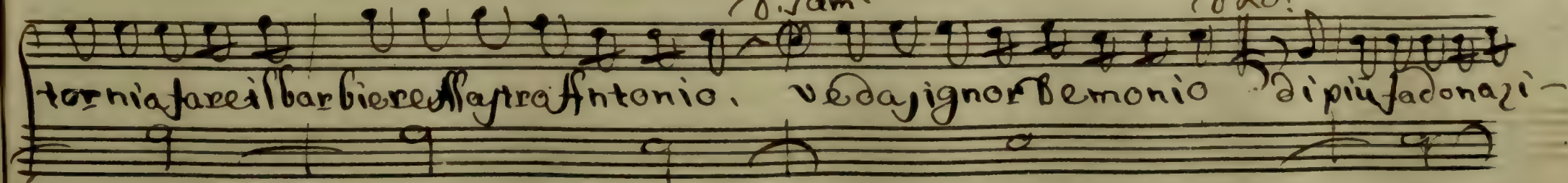
*Al. Ro.*

*Al. pp.*

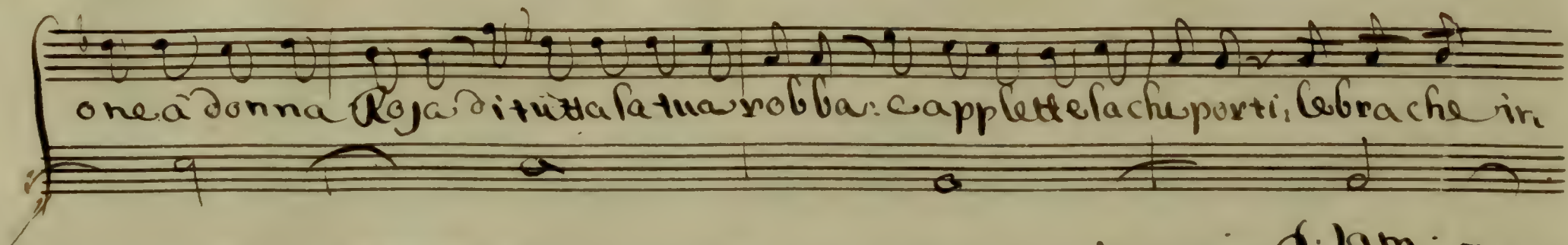


*Al. lam.*

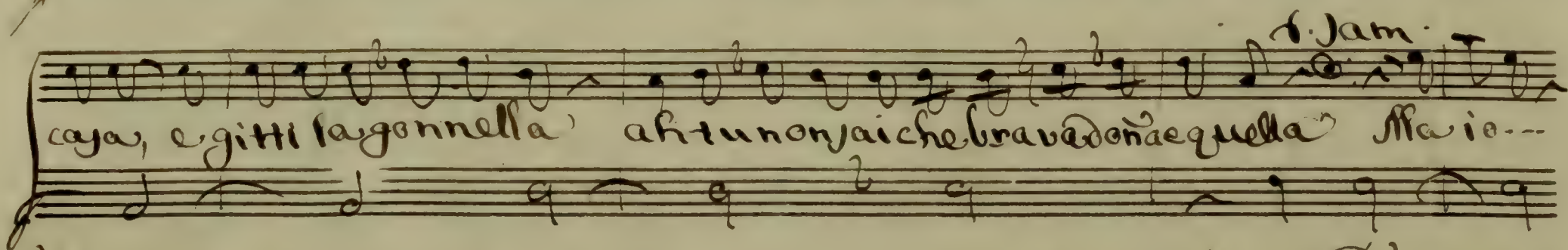
*Al. Ro.*



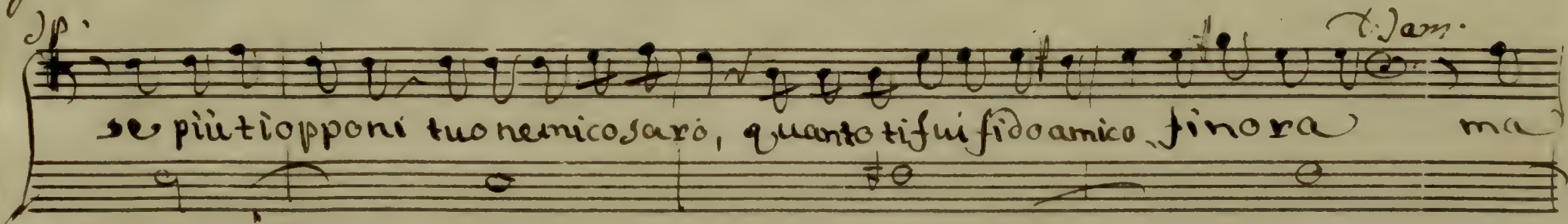




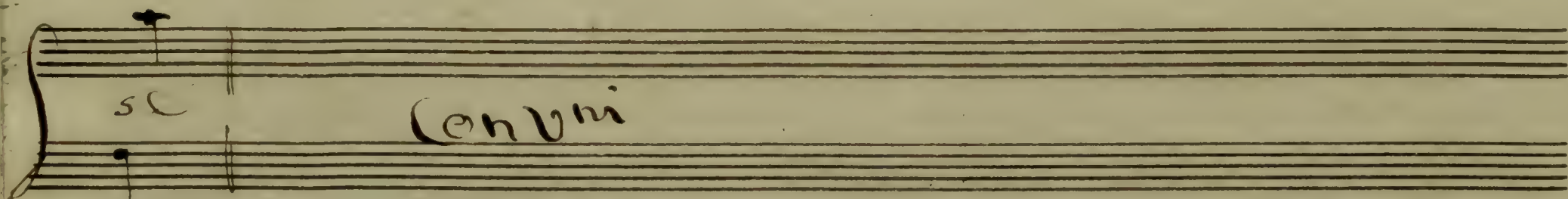
one a donna Reja di tutta la tua robba: e applettelache porti, le brache in



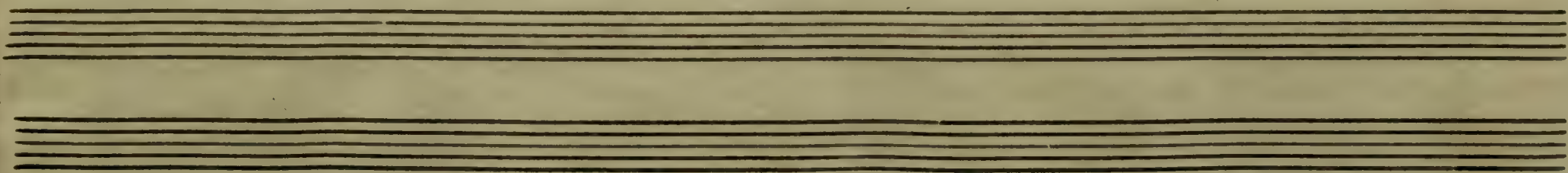
t. Jam.  
caya, e gitti la gonnella, ah tu non vaiche brava donna e quella Ma io...



t. Jam.  
se più ti opponi tuo nemico sarò, quanto ti fui fido amico fin ora ma



sc  
Con tutti





Rec.<sup>vo</sup>

viol:

Con moto

Viola

Re.<sup>vo</sup>

Birbante e difficultiancora

Perfidoti abban:

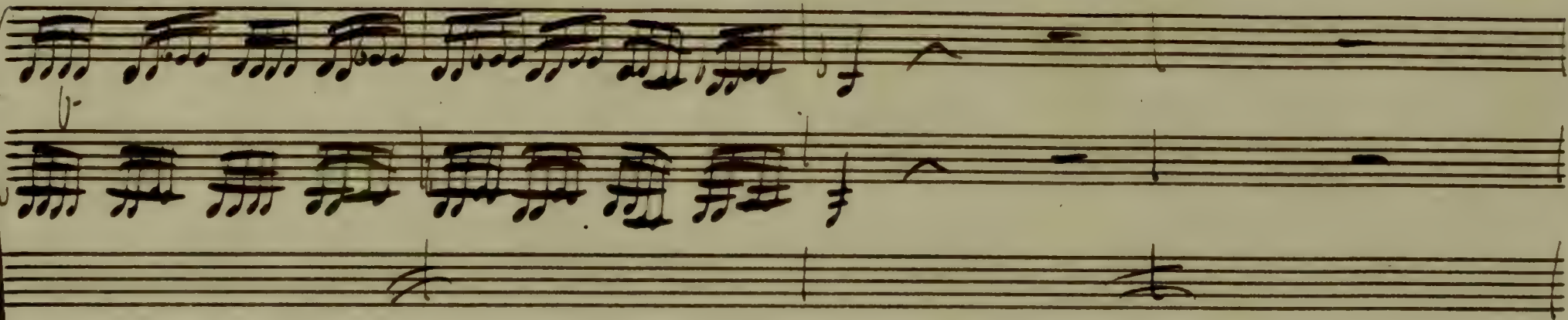
Rec.<sup>vo</sup>

sono

fuggo, ti lascio e al mio fatal saggio o di degno far:

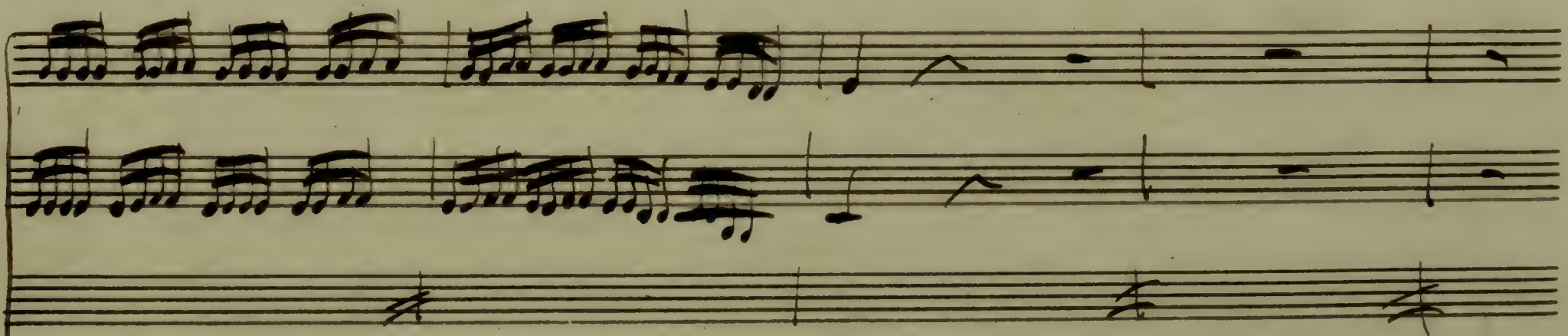


Con moto



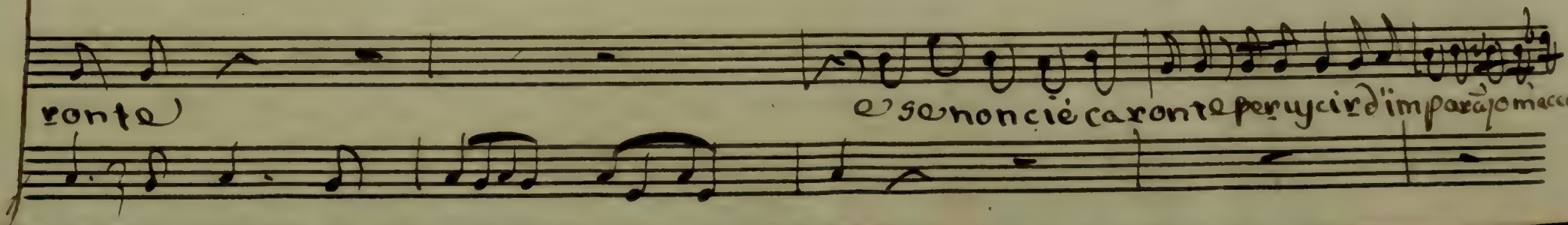
torno

paese ro nuova mente il fiume di che



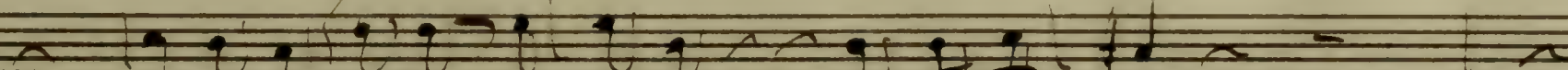
ronte

e se non ci è caronte per uci d'imparajomacconio





A handwritten musical score on aged paper. The score consists of three staves. The top staff begins with a treble clef and a key signature of one sharp (F#). The tempo marking 'And' is written above the staff. The notation includes various note values, rests, and slurs. The middle and bottom staves contain additional musical notation, including some crossed-out or scribbled-out sections. The handwriting is in dark ink, and the paper shows signs of age and wear.


  
 penni e passerello a guazzo matornerò ve-
   
 And.

A handwritten musical score on three staves. The top staff contains a melody with a half note, a quarter note, and a beamed eighth-note pair, followed by a rest and a sixteenth-note triplet. The middle staff has a whole rest, a quarter rest, and a sixteenth-note triplet. The bottom staff has a quarter rest, a quarter note, and a sixteenth-note triplet. The notation is in brown ink on aged paper.

Handwritten musical score for the song "L'Espresso" by Giuseppe Verdi. The score is written on two staves. The top staff contains the vocal line with lyrics "stita poi di fusto", "spirto piloso, e bruto", and "e ti tormento?". The bottom staff contains the piano accompaniment. The music is in 2/4 time and G major.



ro la notte e il giorno soera e tremar a lungo andar ti scorno



viol:

Oboe

Trombe  
Alam:

Viola

S. Rega

Alce

A handwritten musical score on aged, yellowed paper. The score consists of seven staves, each with a different instrument label written in cursive to the left. The first staff is for 'viol:' (violin), the second for 'Oboe', the third for 'Trombe Alam:' (trumpets and drums), the fourth for 'Viola', the fifth for 'S. Rega' (soprano), the sixth for 'Alce' (alto), and the seventh is empty. The music is written in a historical style with various note values, rests, and dynamic markings. The paper shows signs of age, including foxing and some staining.



A handwritten musical score on aged, slightly stained paper. The score consists of ten staves. The notation is in a historical style, featuring various note values, rests, and bar lines. The first staff begins with a treble clef and a key signature of one sharp (F#). The music is written in a single system. The notation includes many beamed notes, suggesting a fast or rhythmic passage. There are several measures with complex, dense notation, particularly in the first half of the piece. The paper shows signs of age, with some discoloration and wear along the edges. The handwriting is in dark ink, and the overall style is characteristic of 18th or 19th-century musical manuscripts.

se mai.



Handwritten musical notation on ten staves. The first staff begins with the marking *p ag.* The notation includes various musical symbols such as notes, rests, and clefs, typical of an 18th-century manuscript.

Handwritten musical notation on two staves, with the Italian lyrics written between them:

uodiquel vecchio uolto diventati due grossi palloni diventati due grossi palloni di, son



questi gli estremi schiaffoni di ci cilia: che fremechefremeco



me. malacofinitandè malacofinitandè

ce n'è per Maytro Antonio

*p.* *f.*



Handwritten musical score on aged paper, featuring multiple staves. The notation includes various musical symbols such as notes, rests, and clefs. The text "Per Cissapur con'e canoalsci schiaffi, e pizrichi, mi uè dicop bacco" is written across the lower staves, with the word "ne" appearing at the end of the line. The manuscript is written in a historical style, likely from the 18th or 19th century.



Handwritten musical score on aged paper. The score consists of two systems. The first system has five staves. The top staff contains a vocal melody with various ornaments and slurs. The second staff contains a piano accompaniment with slurs and ornaments. The third and fourth staves are empty. The fifth staff contains a few notes. The second system has three staves. The top staff contains a vocal melody. The middle and bottom staves contain piano accompaniment. The score is written in a historical style with many slurs and ornaments.

voglio far tabacco li cortici li gozzoli trozzer mia fe li strozzo per mia fe con

Handwritten musical score on aged paper. The score consists of two systems. The first system has five staves. The top staff contains a vocal melody with various ornaments and slurs. The second staff contains a piano accompaniment with slurs and ornaments. The third and fourth staves are empty. The fifth staff contains a few notes. The second system has three staves. The top staff contains a vocal melody. The middle and bottom staves contain piano accompaniment. The score is written in a historical style with many slurs and ornaments.



Handwritten musical score on aged paper, featuring multiple staves. The notation includes various musical symbols such as notes, rests, and clefs. The lyrics are written in Italian, appearing below the staves.

*cy.*

case i, schiuffie pizze hi, ne vogliofantabacco liscortico liscorzo liscorzo per mia fe liscortico li



Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and clefs. The script is in an old Italian style. The lyrics are written below the bottom staff.

sgorzi troppa mia fe li corti li sgorzi troppa mia fe li troppa mia fe li troppa mia fe

f. 27.



semai vedi quegl'occhi sul volto diventarti due grossi pal-



loni di son questi gli estremi schiaffoni di ci cilia- che



Handwritten musical score on aged paper, featuring ten staves. The notation includes various musical symbols such as clefs, key signatures, notes, rests, and bar lines. The lyrics are written in Italian below the staves.

fronte che reme come già so che l'ombra mia dentro la vicaria ha da finir per



Handwritten musical score on eight staves. The notation includes various note values, rests, and dynamic markings like *p* and *f*. The bottom staff contains a line of Italian text: *te ha da finire per te cen'è p' la rapina Antonio p' ci sapuran' e cò cal' ischia e pizzichi mi -*



Handwritten musical score on aged paper, featuring multiple staves with musical notation and a line of text in a Cyrillic script.

The notation includes various musical symbols such as notes, rests, and bar lines. A handwritten "cy." is visible above the second staff and below the eighth staff.

The text, written in a Cyrillic script, is located on the eighth staff and reads: *vendico per bacco: ne vogli far tabacco li corti colis gazzoli prozopmia fe li trozopmia*



je Sici jò che l'ombramia dentrolavicaria ha da finire per te ha

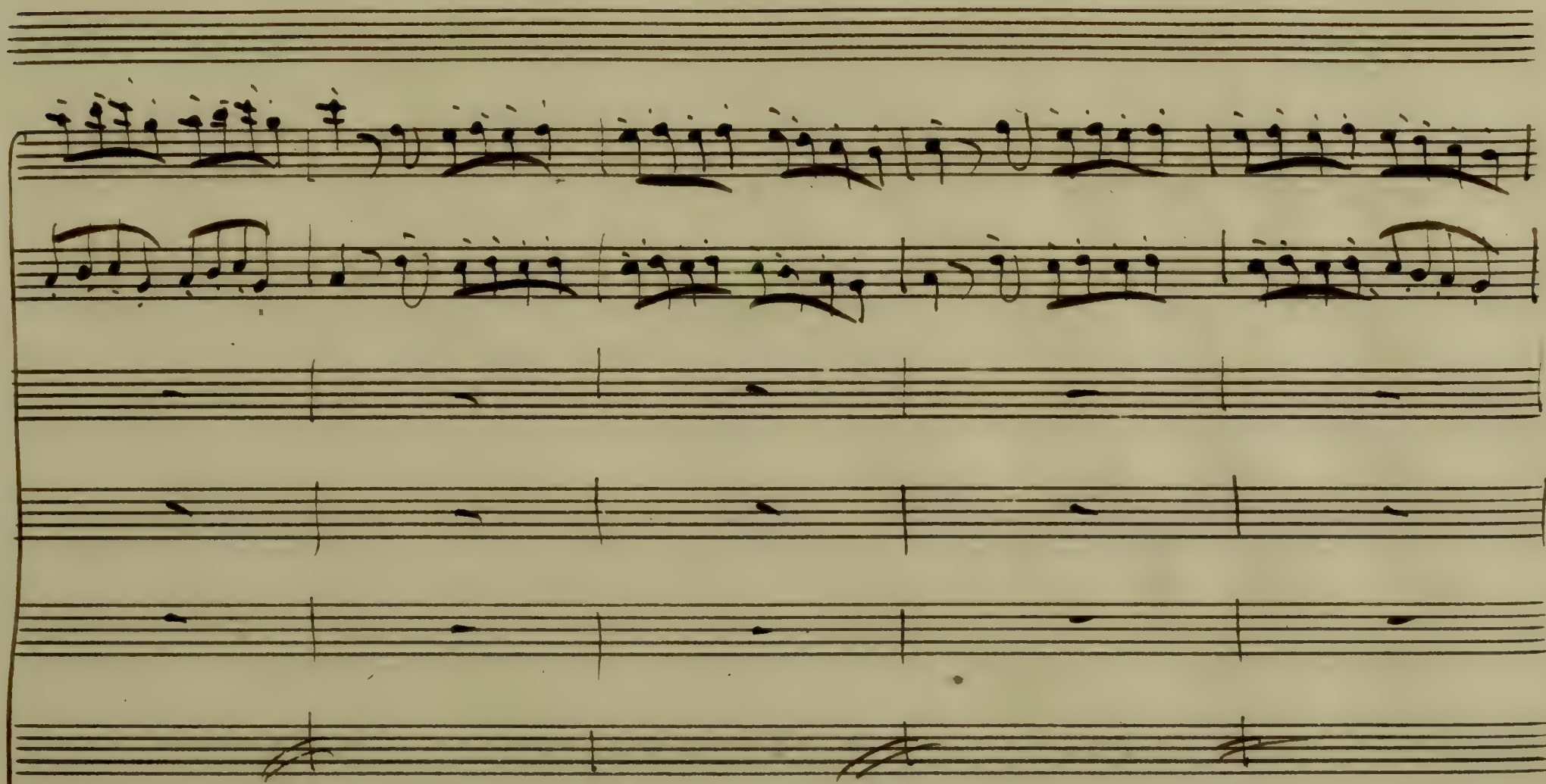


Handwritten musical score on aged paper, featuring multiple staves with musical notation and lyrics. The notation includes various note values, rests, and dynamic markings such as *cres.* and *cresc.*

The lyrics, written in Italian, are:

da finir per te: con calasciatti, e pizzichi in wendicop baccone voglio far tabbacco li corticoli





I gozzo li trozo pnia je li cortico li gozzo li trozo pnia je li cortico li gozzo li trozo pnia



Handwritten musical score on six staves. The notation includes various notes, rests, and bar lines. The first staff features a melodic line with some complex, possibly triplets or sixteenth notes. The second staff has a similar melodic line. The third staff contains a series of notes, some with accidentals. The fourth staff has a series of notes, some with accidentals. The fifth staff has a series of notes, some with accidentals. The sixth staff has a series of notes, some with accidentals.

Handwritten musical score on two staves. The notation includes various notes, rests, and bar lines. The first staff features a melodic line with some complex, possibly triplets or sixteenth notes. The second staff has a similar melodic line.

Handwritten musical score on two staves. The notation includes various notes, rests, and bar lines. The first staff features a melodic line with some complex, possibly triplets or sixteenth notes. The second staff has a similar melodic line.



A handwritten musical score on ten staves. The notation is in a historical style, featuring various note values, rests, and clefs. The first staff begins with a treble clef and a key signature of one sharp (F#). The music is written in a single system. The notation includes many beamed notes, suggesting a fast or rhythmic passage. There are several measures with rests. The handwriting is in dark ink on aged, slightly discolored paper. The right edge of the page shows the binding of the book.

Je s'extroymia je



*pp: B. Jam.*  
Socrate, che vita? Son riso luto. Signor Demonio le imitali can-

za vado ad isdirmi con Platone, e Appia, son mi disgiunto a lei un

*pp:*  
socrate di top pavo restarei non son così balordo a rivederla. e nella

*Scena X II*  
pani al toro  
*B. Rosa Emilia*  
*Indi favella, ed*

*Ip: Em:*  
Emilia sei contenta io qui celata vidi quanto l'arte opo'



*Allo.*  
vediamo adesso qualche il padre resolve, allegramente superato è l'impegno quel bar-

bierer y ci a d a m i a c a x t u d i e m i l i a s a r a i a l f i n c o n t e n t o s e p e n s a t t i f i -

*Emi.* *2p.*  
no ra e pure il cor sento tremarmi ancora ma non più tormentarmi e milia

*Lav.* *Allo.*  
mia con quei palpiti tuoi guai colla pala poveretti noi col'

*Lav.*  
e quella sciocchissima di citta ha veduto dal buco della chiave vestire in gatta



Joggia, ed a suo Padre i tutto ha riferito. La disgrazia ha poi fatto, che il Padre ne

inviò dalla grotta s'è incontrato co' il Maestro Antonio il quale l'aurà parlato certo di

questa illa cherata perche stand'io celata ho veduto il Padre andar di due schiaffe poi à detto

forte andiamoda tua figlia: voglio appurarla verità qual sia, e mordendosi un

2. Ro.  
dito, e andato via ma vedete se il diavolo poteva far di peggio



pp:

Em:

iniqua sorte, se tu contenta? eccomi, ciel tiranno un'altra volta al mio crudel affar

cal:

pp:

cal:

Scene XIII

salute a lor signori, e morto l'asino cosimorto fo' io che, lo ja.

no  
Cofano ed etti

Ro:

pote' il diavol colla testa ha dato nella testa, e l'haguo stata maledotto degtino

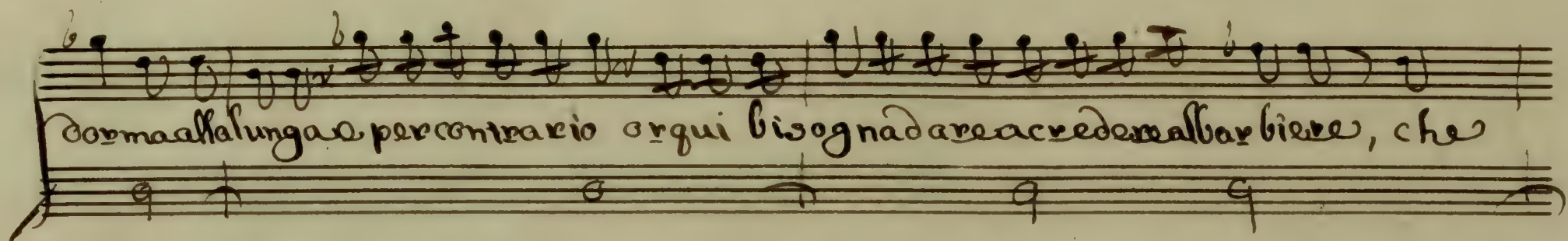
Lav:

sorte pietata signor emie non furon mai le smanie me de ci ne de mali bi-

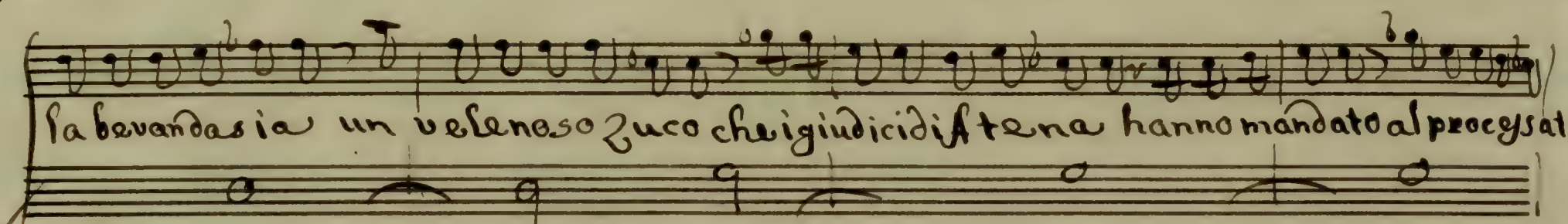
cal:

sogna rimediar rivoluzione or qui un potente sonnifero al padrone ccio

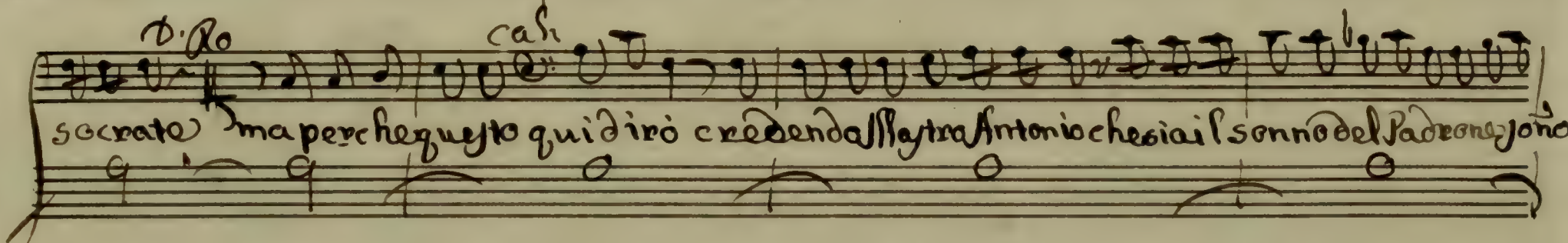




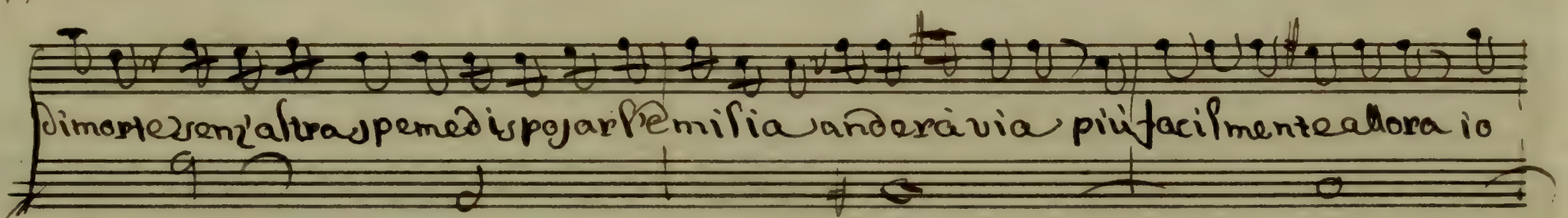
dormia alla lunga e per contrario or qui bisogna dare a credere al barbiere, che



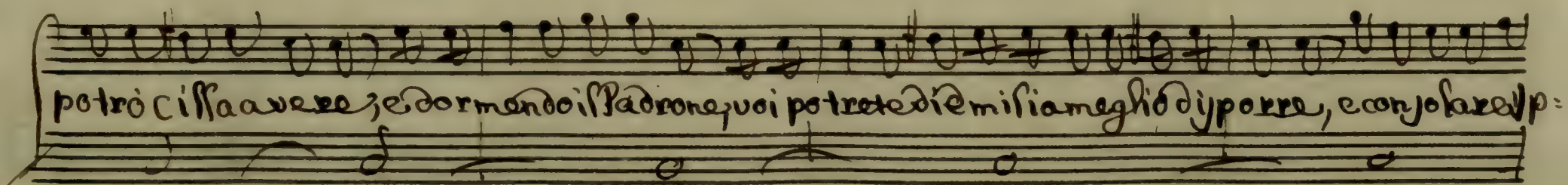
la bevanda sia un velenoso zucco che i giudici di terna hanno mandato al processato



secrete ma perche questo qui dirò credendo alla tra Antonio che sia il sonno del padrone jono



di morte senza altra peme di spogliarmi mia anderà via più facilmente allora io



potrò cilla avere e dormendo il padrone voi potrete di me meglio di porre, e con jolare al p:



polito. quando si sveglia poi quello che piace al ciel farà di noi. tutto va bene ma

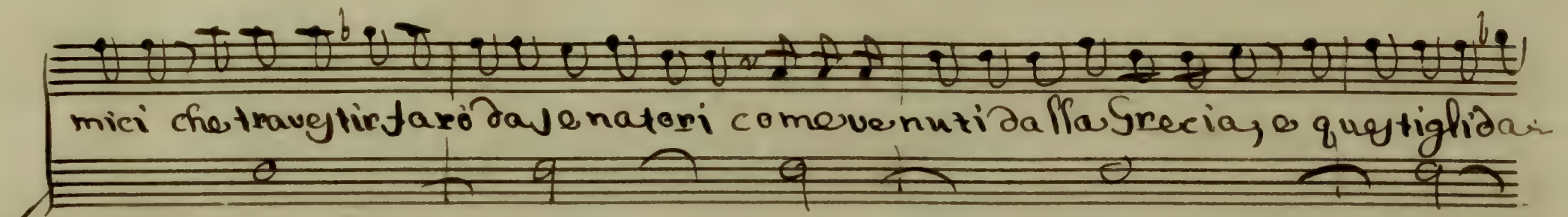
con quale industria farai al tuo padrone tracannar la bevanda, ho già pensato socrate nelle-

nato fu condannato a bere la cicuta e premuta in un bicchiero noi lo stesso di reno al no-

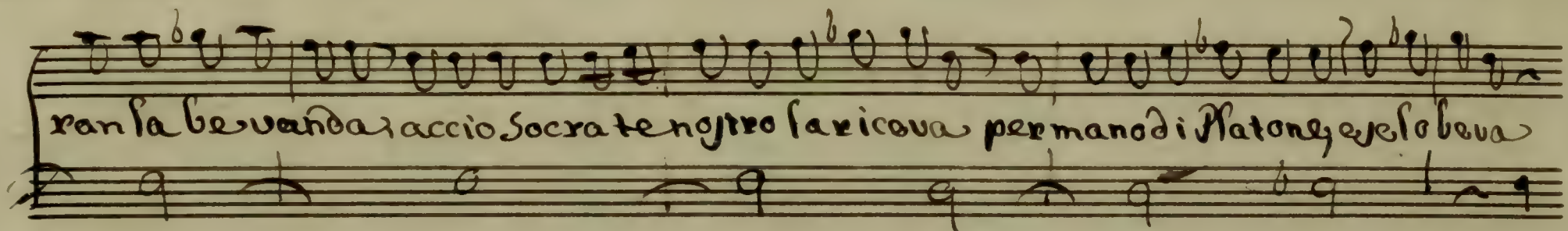
stro Jocrate, che prendersi aguc le dell'intutto a quel socrate antico, la porzione beverà senza

meno, credendo la veleno. anzi di più farò che mastra Antonio vada a certimi e fidati a



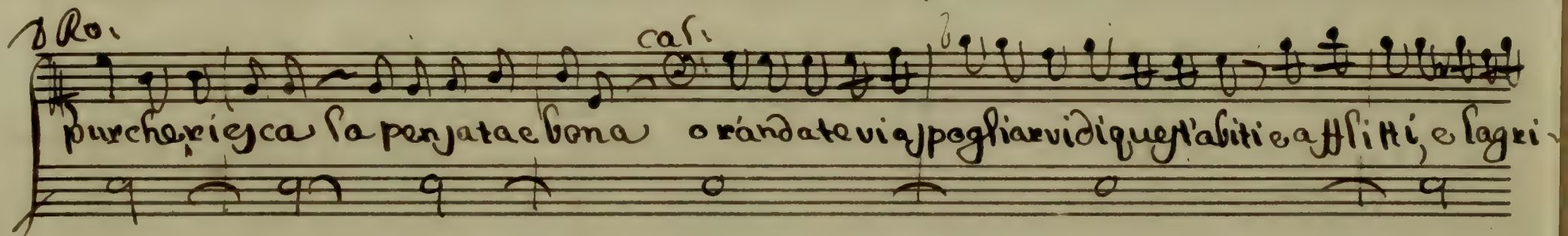


mici che travestir farò da i natori come venuti dalla Grecia, e questigli dar

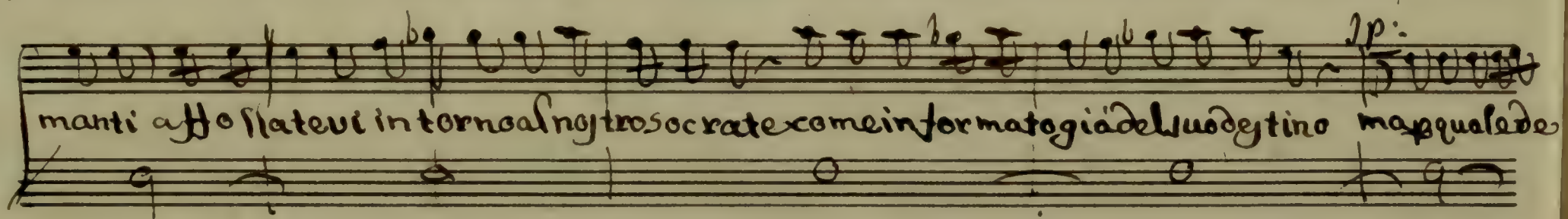


ran la bevanda accio Socrate nostro faricova per mano di Platone, e se lo beva

*Ro.*

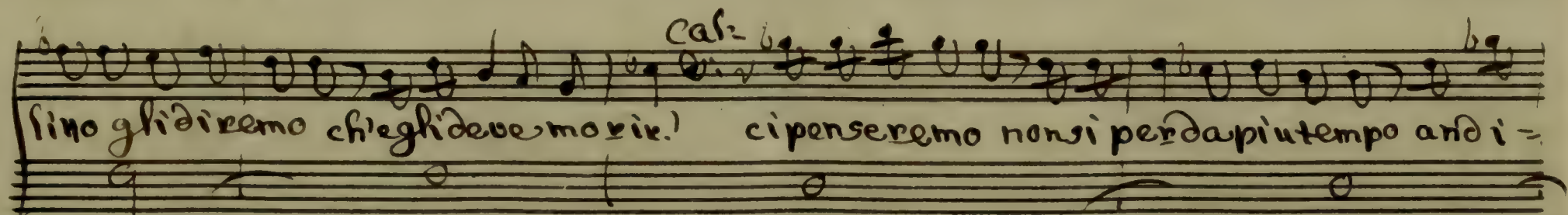


*cal.*  
purchè pieca la penjata e bona oràndate vi a pogliarvi di quegl'abiti e afflitti, e lagri-



*1p.*  
manti affollatevi intorno al nostro Socrate come informatogià del suo destino ma pqual de-

*cal.*



sino gli diremo ch'egli deve morire! ci penseremo non si perda più tempo andi-



8. Ro: *1p.*

cumo andiamo dichiarati fortuna una volta no i suspendi al

*1av.*

men per poco i sdegnitui signorina cos'è non vi impete! andiamo da Pa -

*Em.*

pa e con qual voto posso alui presentarmi; egli la trama tutta sco -

*1av.* *Em.*

uri manuffajadi voi senol sa, lo saprebbe l'istessomio rossormiacqua

rebbe

Sigue Aria Emilia



Viol.

Oboe

Corni  
Fagot

Viola

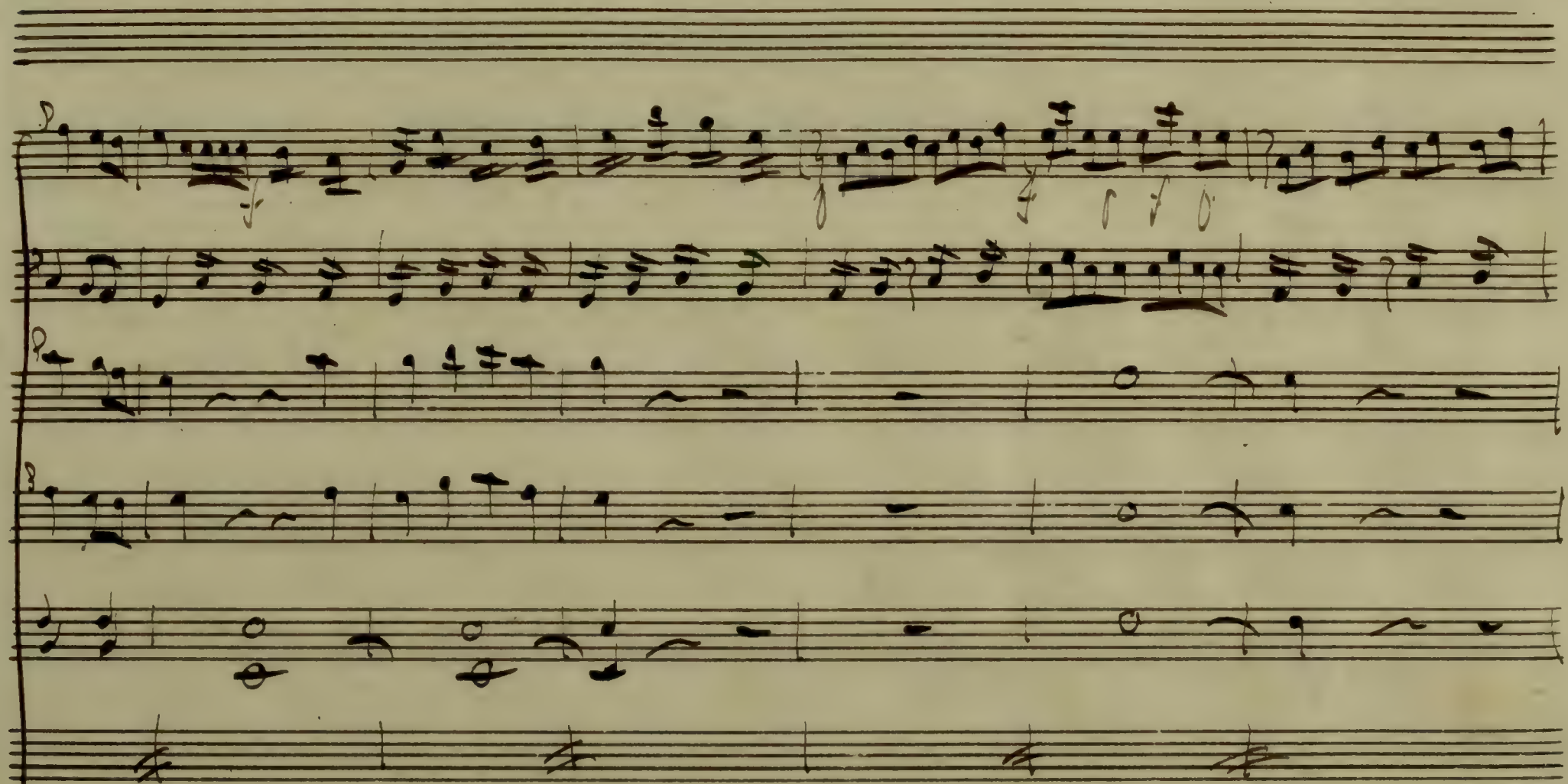
Clarin.

Alt.  
Violon.

Salmo rimorso atroce

con barba-





ro tormento con barbaro tormento      tuttanel sen me vento      l' anima face-

The vocal line continues with the lyrics. The notation includes a treble clef, a key signature of one sharp, and various note values. There are dynamic markings 'p' and 'f' below the staff. The lyrics are written in a cursive hand.



par miento nelson si misento Panima lacer



Handwritten musical score on aged paper. The score consists of ten staves. The first six staves contain instrumental notation. The top two staves feature complex melodic lines with many beamed notes and dynamic markings such as *p* and *f*. The next four staves contain simpler rhythmic patterns. The seventh staff is a whole rest. The eighth staff contains the vocal line with the following lyrics: *rar dal mio rimorso atroce con barbaro tormento tutt'anelito misento*. The bottom two staves are empty.



Handwritten musical score on aged paper. The notation includes various musical symbols such as notes, rests, and clefs. The lyrics "l'anima lacerar l'anima lacerar l'anima lacerar" are written across the bottom staves.

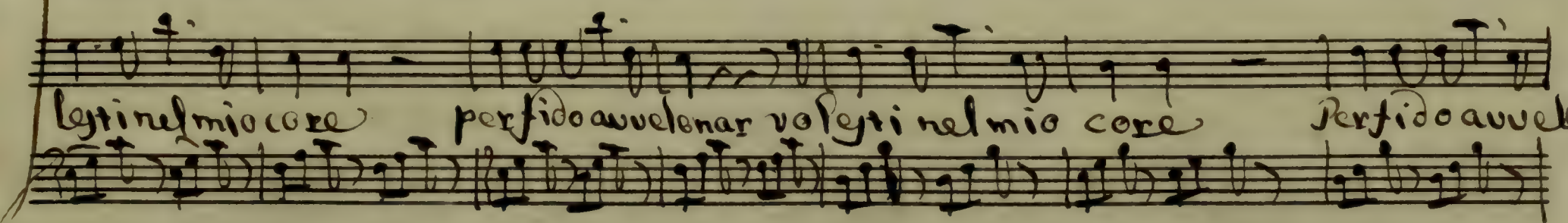
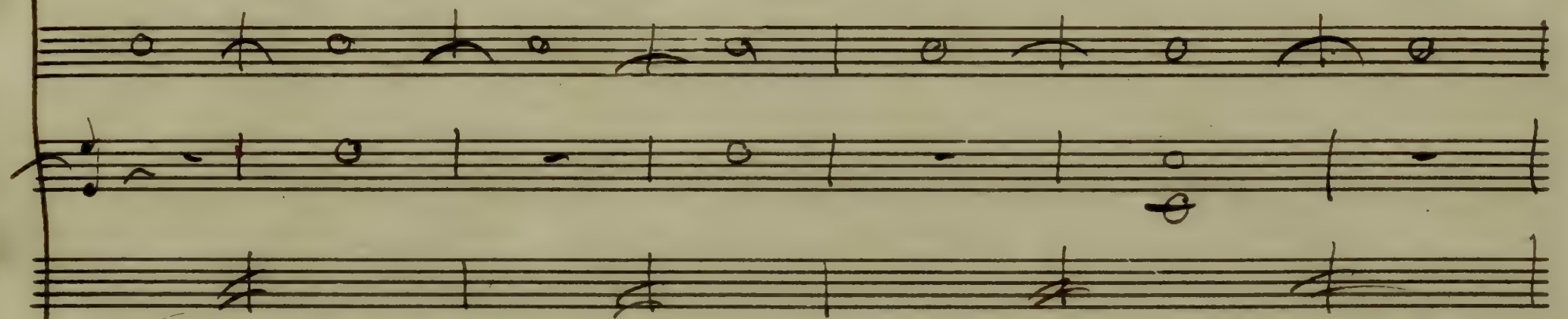
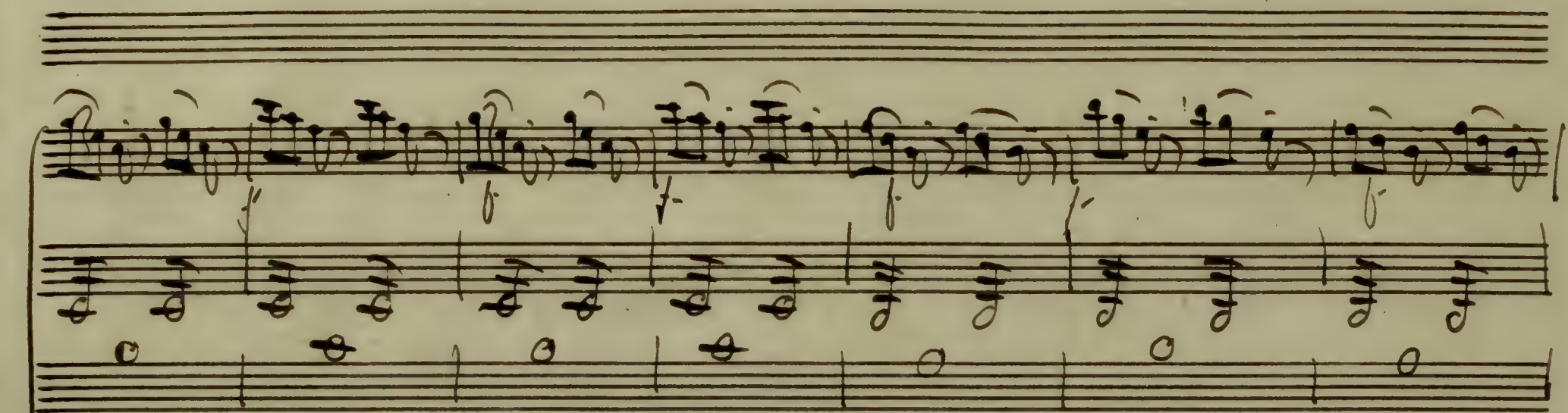


A handwritten musical score on aged paper, featuring a system of six staves. The top staff contains a melodic line with various note values and rests. The second staff is a complex accompaniment with many beamed sixteenth notes. The third staff continues the accompaniment with a different rhythmic pattern. The fourth and fifth staves appear to be for a lower instrument or voice, with fewer notes and more rests. The sixth staff contains a few notes and rests, possibly for a final chord or measure.

A handwritten musical score on aged paper, featuring a system of two staves. The top staff contains a melodic line with various note values and rests. The bottom staff contains a melodic line with various note values and rests. The lyrics are written below the top staff.

In l'innocenza mia crudel tiranno amore vo-



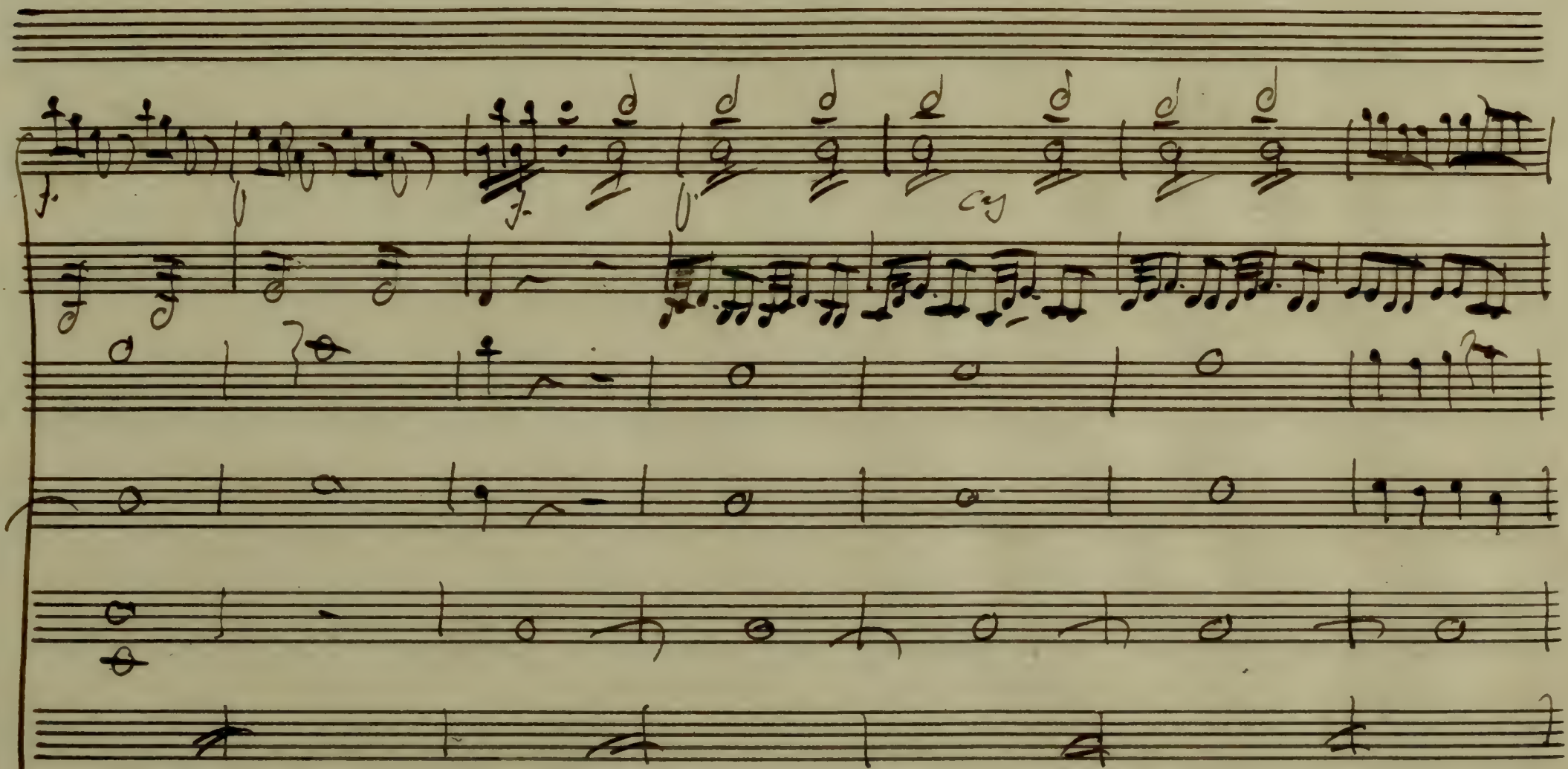


lyri nel mio core

per fido avvelenar vo lyri nel mio core

Per fido avvelen





nar perfido avvelenar

o al mio rimorso atroce con barbaro tor-



Handwritten musical score on aged paper, featuring ten staves. The notation includes various musical symbols such as notes, rests, and clefs. The bottom staff contains the lyrics: *mento tutanel remi ento l'animalacerar l'animalacer*. There are also some handwritten markings like *cy.* and *g.* on the staves.



Handwritten musical score for piano and voice. The score is written on ten staves. The first three staves are for the piano accompaniment, featuring a complex texture with many sixteenth and thirty-second notes. The fourth staff is for the voice, with a melody line. The fifth and sixth staves are for the piano accompaniment, continuing the complex texture. The seventh staff is a repeat sign. The eighth staff is for the voice, with a melody line. The ninth and tenth staves are for the piano accompaniment, continuing the complex texture.

rar mi sento nel sen mi sento mi sento *Pianissimo* facerai mi

Handwritten musical score for piano and voice. The score is written on ten staves. The first three staves are for the piano accompaniment, featuring a complex texture with many sixteenth and thirty-second notes. The fourth staff is for the voice, with a melody line. The fifth and sixth staves are for the piano accompaniment, continuing the complex texture. The seventh staff is a repeat sign. The eighth staff is for the voice, with a melody line. The ninth and tenth staves are for the piano accompaniment, continuing the complex texture.



Handwritten musical score on aged paper. The notation includes various musical symbols such as notes, rests, and dynamic markings like 'f' and 'p'. The paper shows signs of wear and aging.

sento nel sen mi sento mi sento l'anima facer ar l'anima facer ar l'a-



Handwritten musical score on aged paper, featuring ten staves. The notation includes various note values, rests, and clefs. The text "nimalacerar la nimalacerar" is written below the seventh staff.

Staff 1: Melodic line with eighth and sixteenth notes, starting with a treble clef and a key signature of one sharp (F#).

Staff 2: Continuation of the melodic line from Staff 1.

Staff 3: Continuation of the melodic line from Staff 1.

Staff 4: Continuation of the melodic line from Staff 1.

Staff 5: Continuation of the melodic line from Staff 1.

Staff 6: Continuation of the melodic line from Staff 1.

Staff 7: Continuation of the melodic line from Staff 1, with the text "nimalacerar la nimalacerar" written below it.

Staff 8: Continuation of the melodic line from Staff 1.

Staff 9: Continuation of the melodic line from Staff 1.

Staff 10: Continuation of the melodic line from Staff 1.



Scena XIV *D. Jam.* *Cif.*  
*D. Jam. Cissa* Eji son macerati gnorsi vell'aggio ditton'entavota

esaj'emaycheratada confrato conacammijajaneo, e tanta sciure, e chillos'e bestu-

*D. Jam.*  
to cravonaro mel'hanno fatto via: l'inganno e chiaro burlarjocrate, oh

*Cissa* *D. Jam.*  
Mumi: e di più profanare un ombra ed un demonio? ne si socrate, machedemonio

poi: non già lo dico perche siamio demonio, ma perche veramente tra i demoni n'ayce goli



*Cif.* *D. Jam.* *Cif.*  
tuomo Ji socrate. che inganno si joerate e rypunumo amafanno

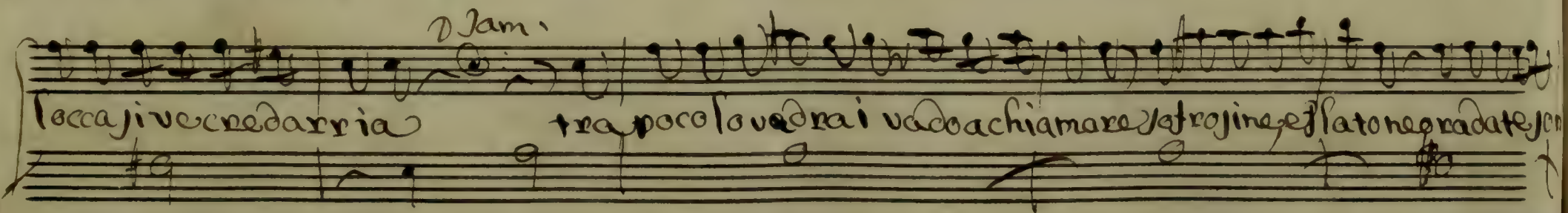
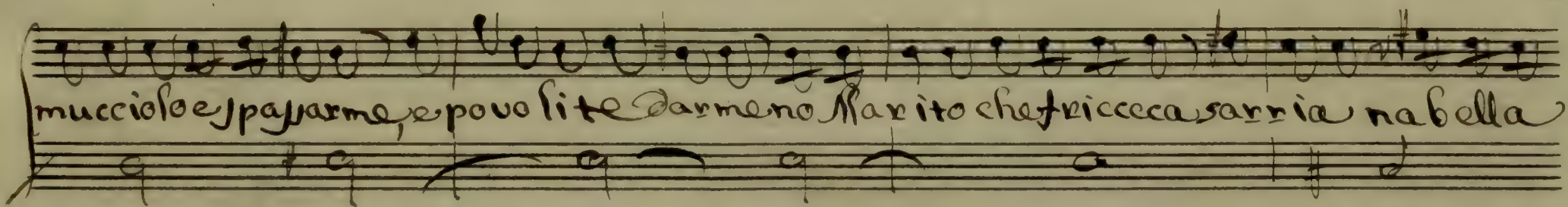
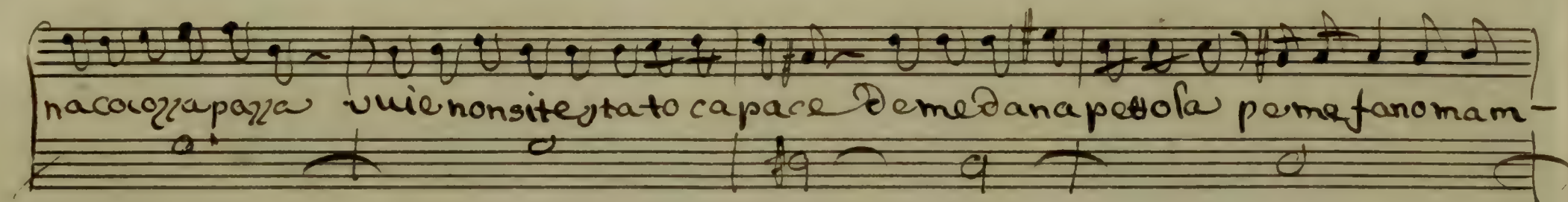
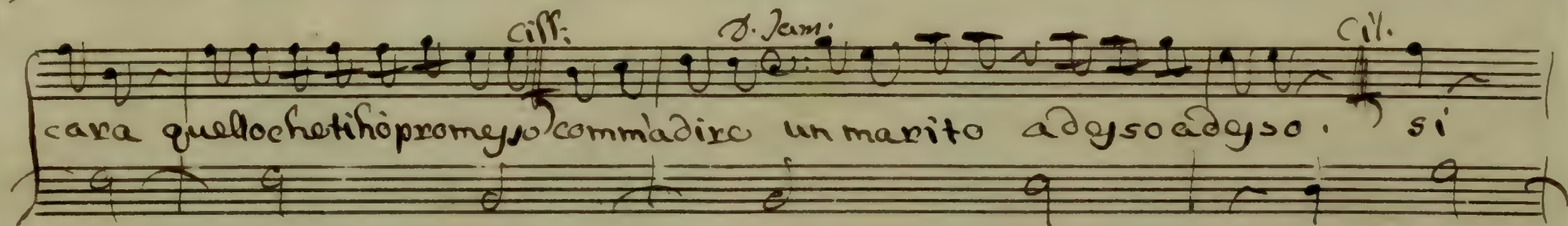
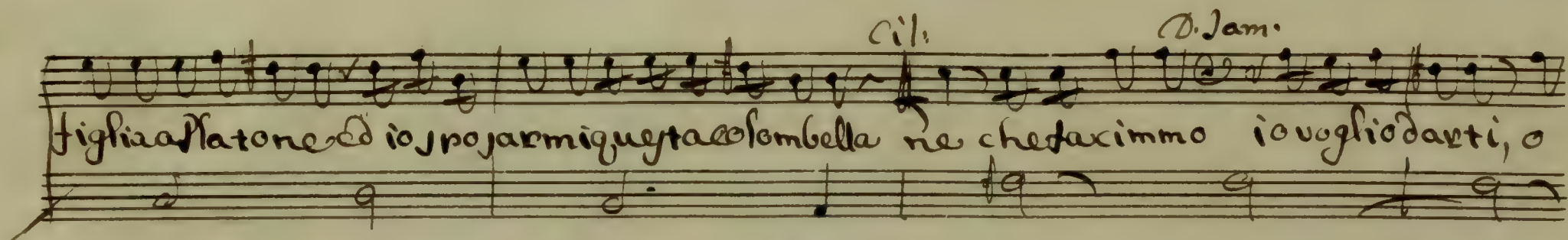
*D. Jam.* *Cif.* *D. Jam.* *Cif.*  
che vuomiobelvino volit' autodame covene vai. voglio i avcedere la pupata

mia si se, cetatu pe beni co buy el'aggiolapata, jo la dinto alla comolella, e si se

*D. Jam.*  
sceta sentarri se si, trilleray se gia. a pagta un altropoco a pagia mia per-

non per el gamba totalmente a lantippe, e il Greco delle nottolo biogno in quist' istate dar mia







*D. Roj.*  
**Scena XV**  
io... *D. Roja* *Saur;*  
*Ademi* *Sia* *lpp;*  
*per* *la* *and* *ri* *ho* *ed* *elli*  
*Ah* *fermo* *dove* *vai* *marito* *mio*

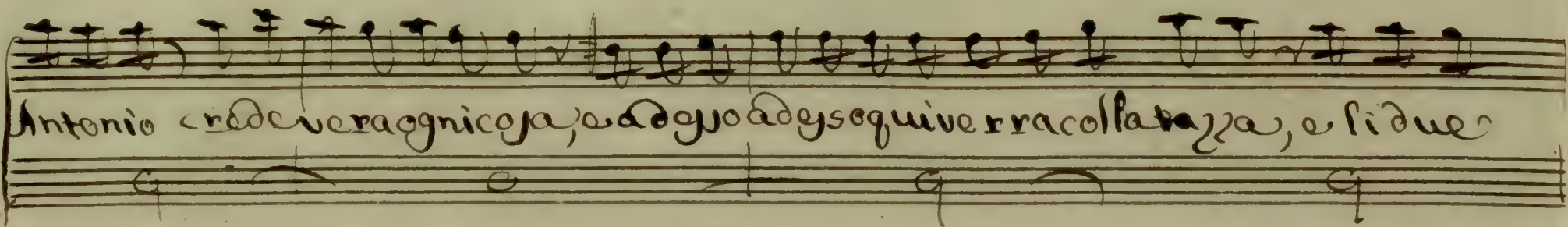
*D. Jam.*  
lunge lunge dame profanatori d'ombre vaganti, e di demoni *D. Roj.* *Stytri* ah cuormio, nonti

*Sp.*  
degni un picciol scherzo che dano is fere. un colpo piu funesto ti prepara a jettar in che giorno

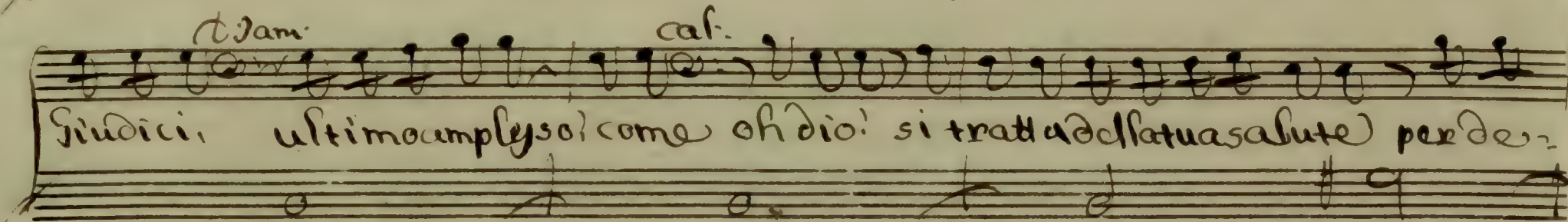
*D. Jam.* *D. Roj.* *cal.*  
e questo macheco? e' parlate ecco simiache vien: parla con esso prendi maestro

*Lam.* *D. Roj.* *cal.*  
miol'ultimo amplyso / or vien bella scena e fatto tutto tutto, *Stytri*

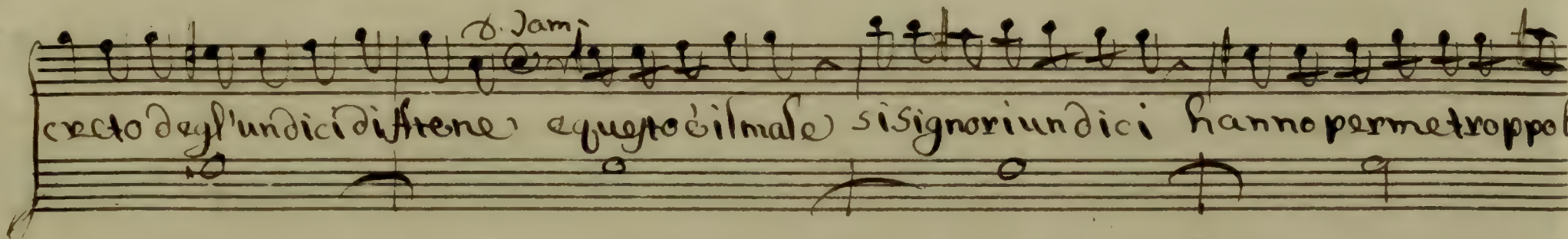




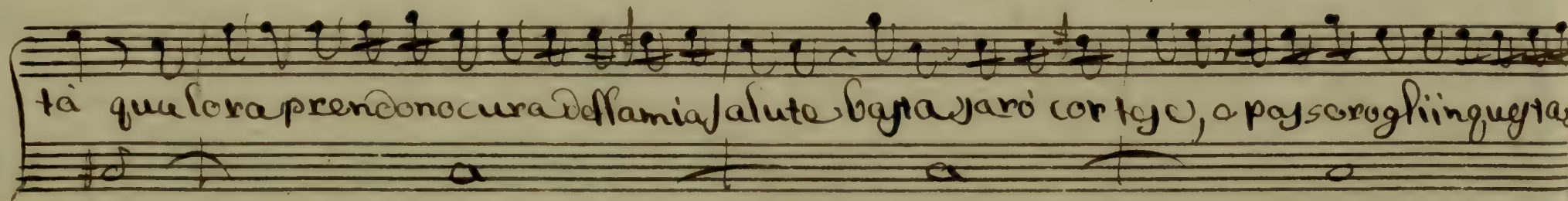
Antonio crede ver agnicoja, e ad oggi ad ysoquive rracollatazza, e si due



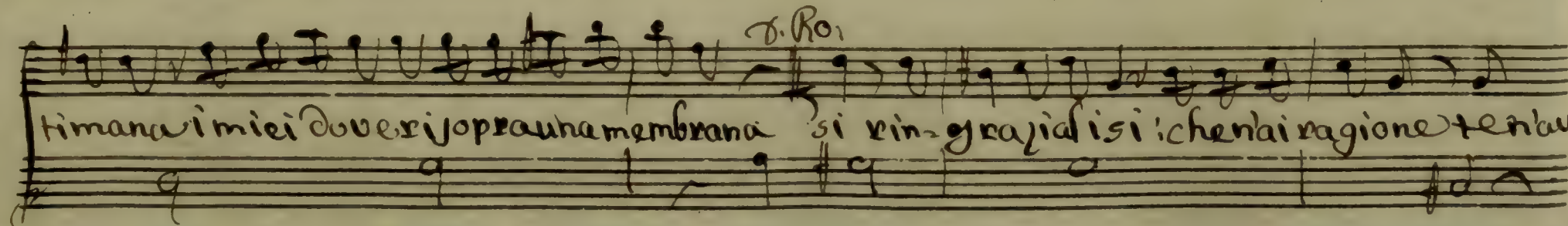
Siudici, ultimo amplexo, come oh dio! si tratta della tua salute per de-



credo degli undici di stene e questo è il male si signori undici hanno per me troppo bo-



ta quel ora prendo cura della mia salute bagnarò con te, o passerò gli ingueta-

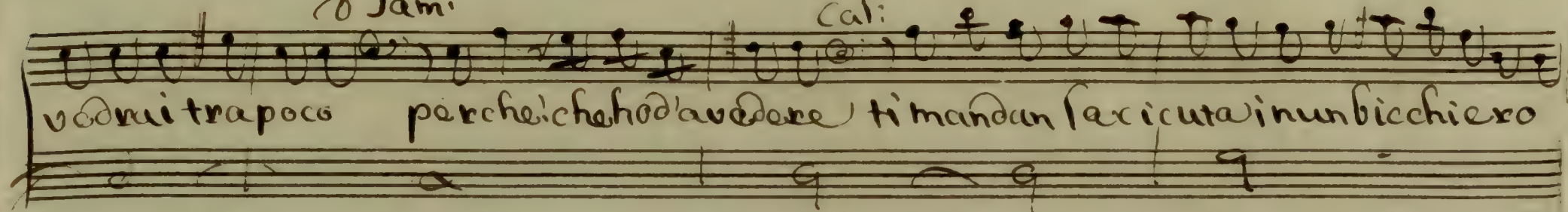


timana i miei doveri sopra una membrana si ringrazia i si che la ragione tenen-

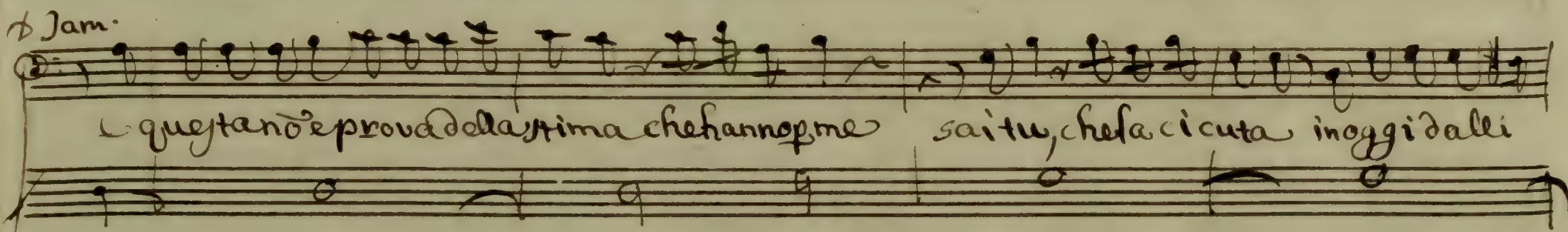


*Ad Jam.*

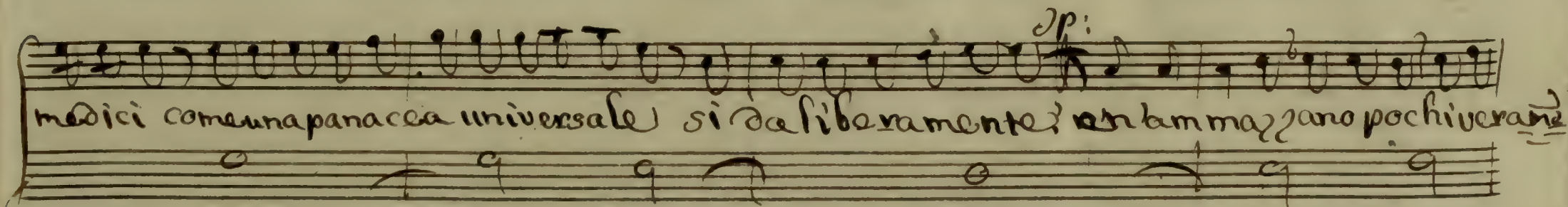
*Cal.*



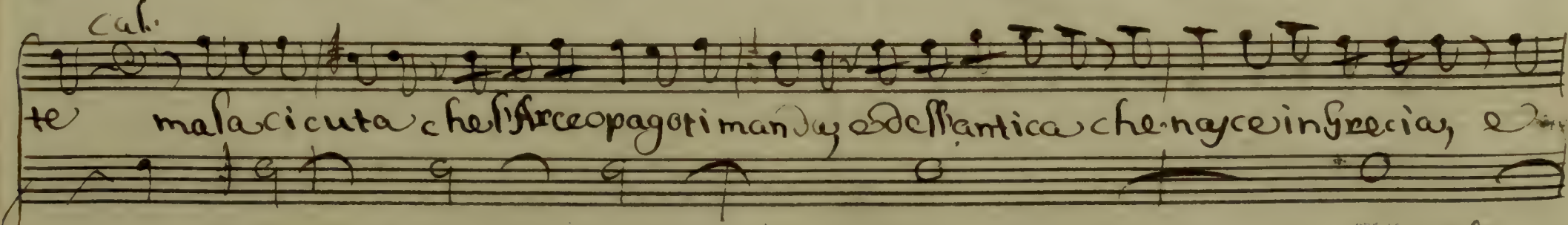
*Ad Jam.*



*Op.*

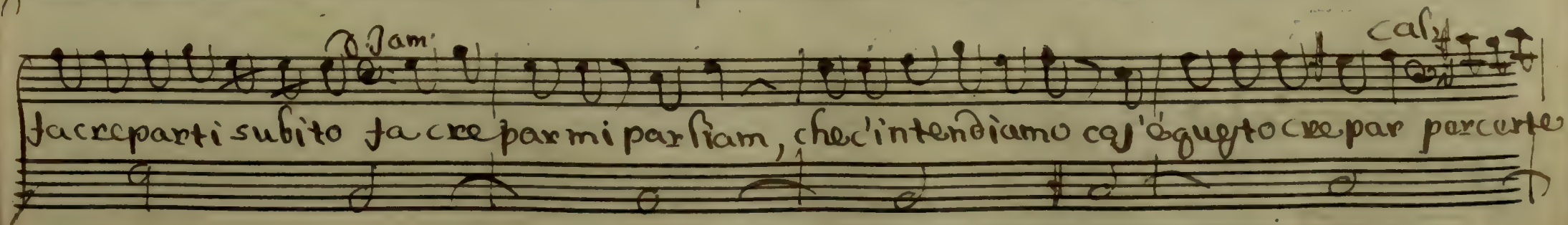


*Cal.*



*Ad Jam.*

*Cal.*





accuse che dallisacerdoti, e dallimpyci in Astenetuausti: e come comme-

ciante del demonio, o come empio o micida del buogusto, o della musica ti condanno!

*Ad. Jam.* *Cal.* *Ad. Jam.*  
A reopago a morte e a terra sai, che socrate, accusato in contro l'ite a morte signor.

*Em:* *sp.*  
si... questo empio mi rompe il collo io più non posso u' ad re vedere in quella ancystie padre se!

*Em:*  
parli, e milia io qui mi puzzo il cuor di propria mano ecco l'acciaro ch'io qua nuova



*Lav:*  
specie d' tormento di mio signora, se vi pare fatevi un povero le convulsi-

*D. Ro.*  
oni non vi mai questa statura me la fecero venire a forza, e concerta signore sa il

*cal:*  
ciel che passai io più le convulsioni: non si mai ne ne della promessa ne della pro-

*D. Jam:*  
me sa me la volete dare, o me ne vago: cara la vostra l'Areopago

*cal:* *D. Jam.*  
socrate impassibile ci oh che spavento noi lo crati la morte ce la mangiamo appunto



*cali* *sp.* *D. Jam: g*  
come pizze ricotta, oh filosofo eccelso oh robustezza d'anima grande

vostra gentilezza mai fatta mia si mia, che vedette del paricarminar col vecchio

*cali* *D. Jam.*  
socrate io non posso morir perche co lui bevette la sua morte di settantatre

anni, ed io ne ho trentasette e in conseguenza li giudici di stene avranno pazienza mi

*cali*  
manca ancor l'età Maestro ai torto tant'è che tant'è che trentasette passu i tre dopo il latte di



tuo trentasei e i fa settanta tre o l'uno o l'altro che tu vulti Maestro, sempre l'istessa e

*S. R.* *S. Jam.* *S. R.*  
tà portidi Socrate persuagotise i? signormiosi per li peccati miei dunque Marito

*S. Jam.* *S. R.* *S. Jam.*  
mio percertidoggio e, e Grecia briccona io ti scanno... no moglie la sen-

tenze quando so, scrìtte in lingua brava, non adorabis sempre, finalmente che coj' e' questa

vita, e quel che nò ci è più quando è finita vi raccomando amici queste povere



donne, in cui la patria fondò molte speranze a de' culapio l'acrisio mi gassinnaccio giacche

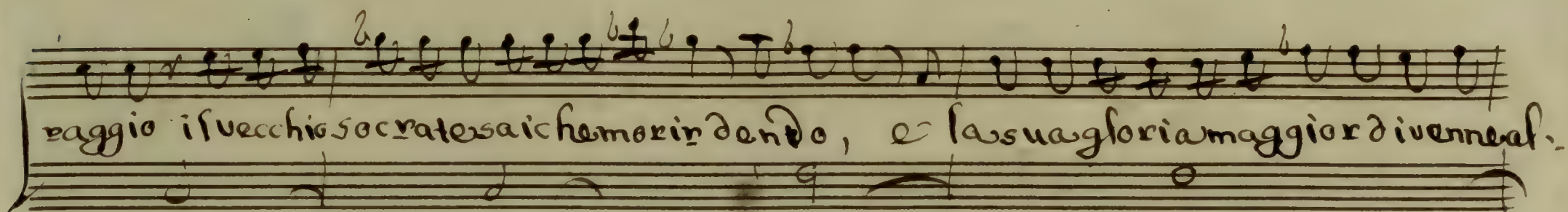
u' galloli l'acrisio l'altro socrate, e tu xantippe giacche nò voletti bagnarmi mai in vita in quai

ora funge la vera mia l'acqua quell'orinale in te sta nò è più tempo mira due giudici di

teneco Platone che giuporta la tazza col veleno ai vista atroce più soffrir non

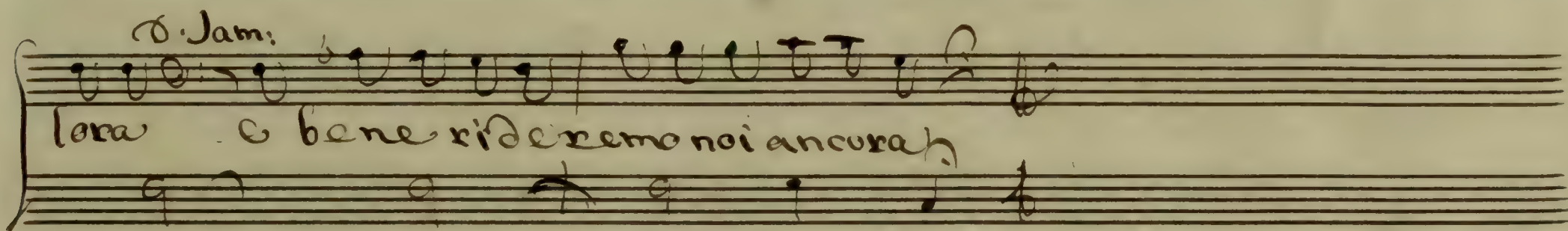
povo ch'è stato marame, e che bo si te far me afferra la vera menara? che dei co-





raggio il vecchio socrate sa che morir d'endo, e la sua gloria maggior divenne al.

o. Jam.



lora e bene rideremo noi ancora

Segue Finale



Handwritten musical score on aged paper, featuring ten staves with various instruments and voices. The notation includes notes, rests, and clefs, with some staves showing complex passages.

*Viol.*

*Oboc.*

*Coro*  
*Alaja*

*Viola*

*Alto*  
*Enilia*

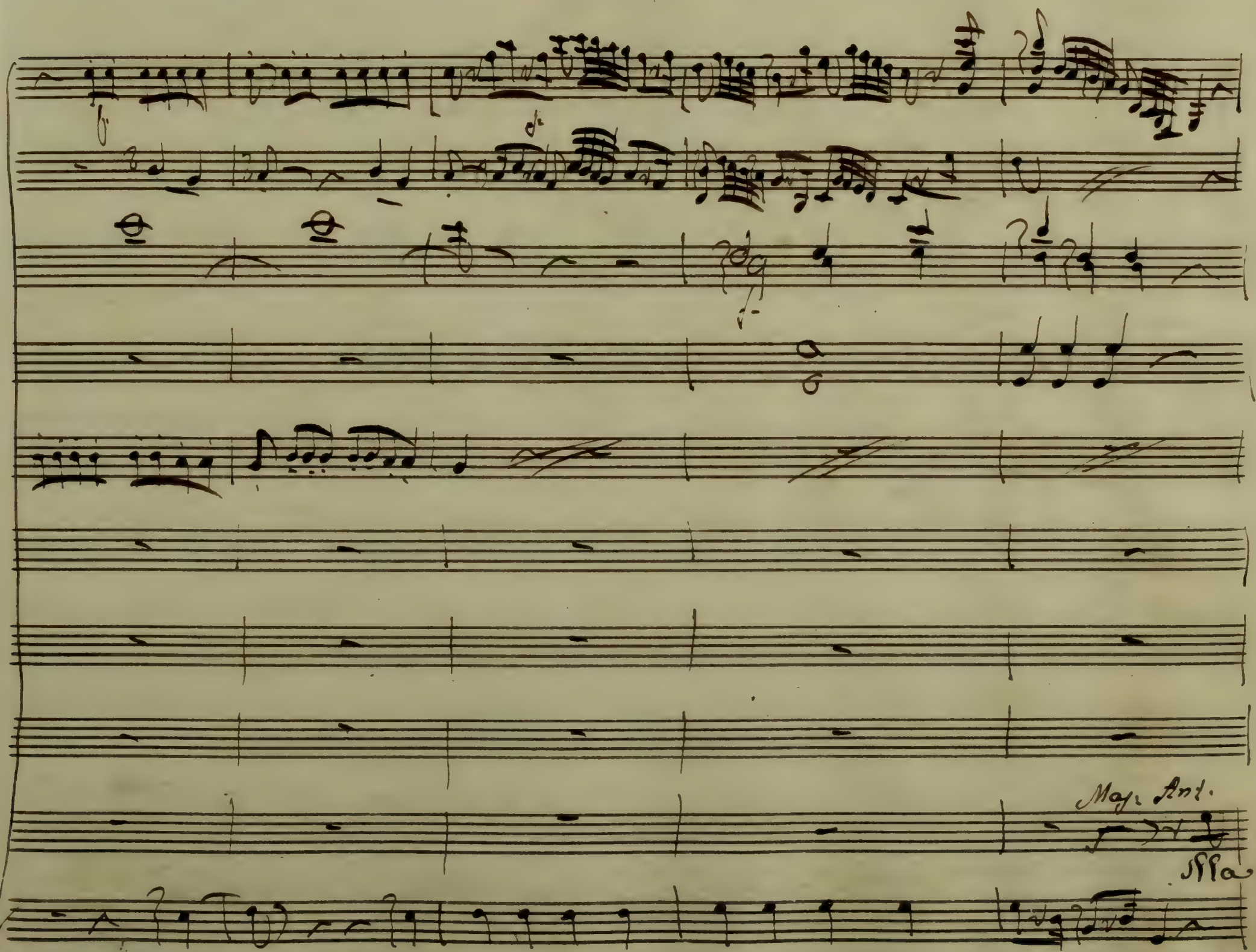
*Gitar*  
*Lauretta*

*Appelito*

*St. Tammi*  
*Alto*  
*Ant.*  
*Calandro*

*Maestro*

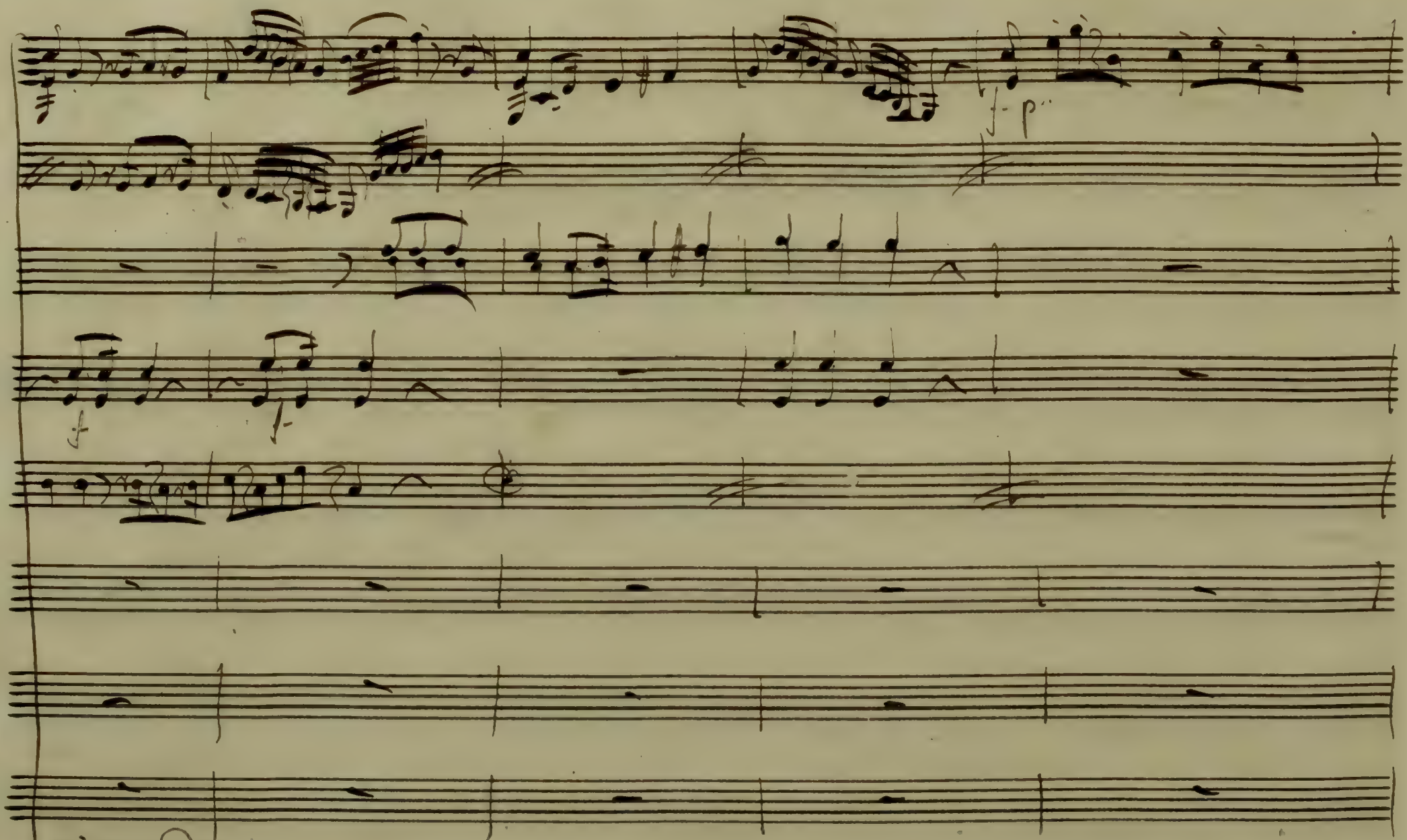




May. Ant.

ffla:





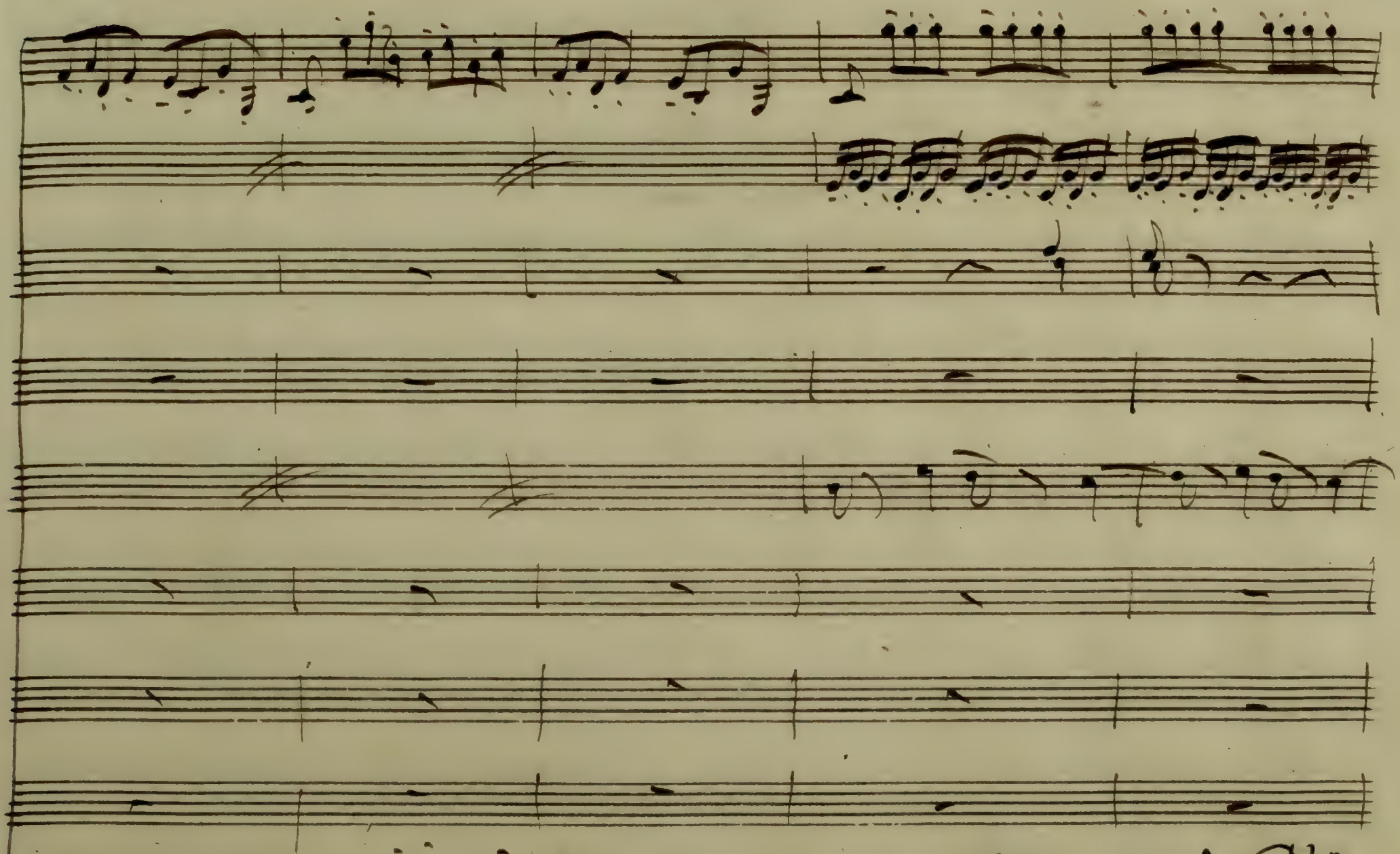
piangendo

entro a la Grecia

manna ta papa rotta

che pozza - che pozza fana



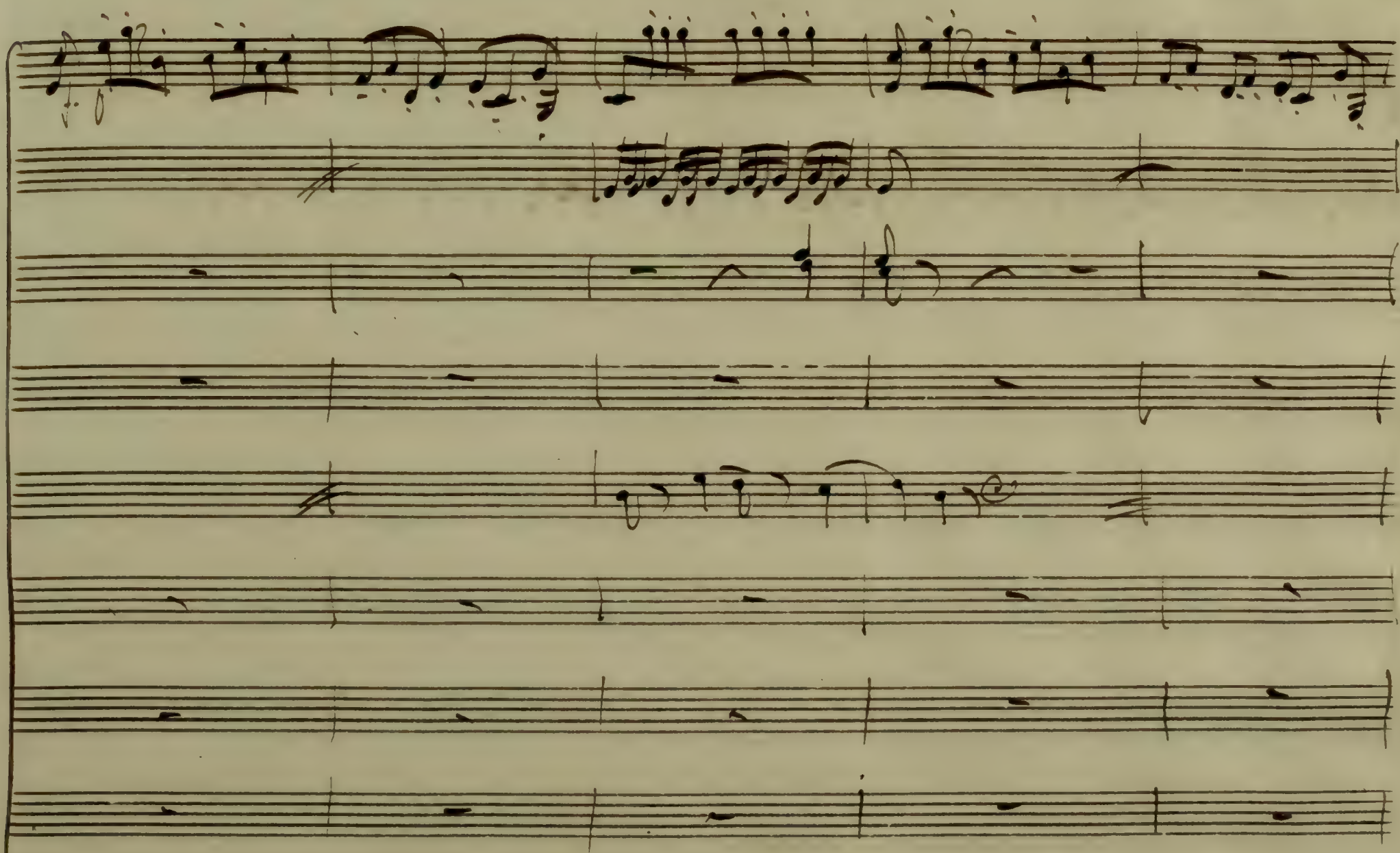


Cal. D. Jam. Cal. Dan.  
botta chis'hamanataccacheppajana botta chis'hamanatacca Ridete ahahah. Ridete. ahah



ah-ahahah. la Grecia agguai mi non ora son grazie che mi fa la



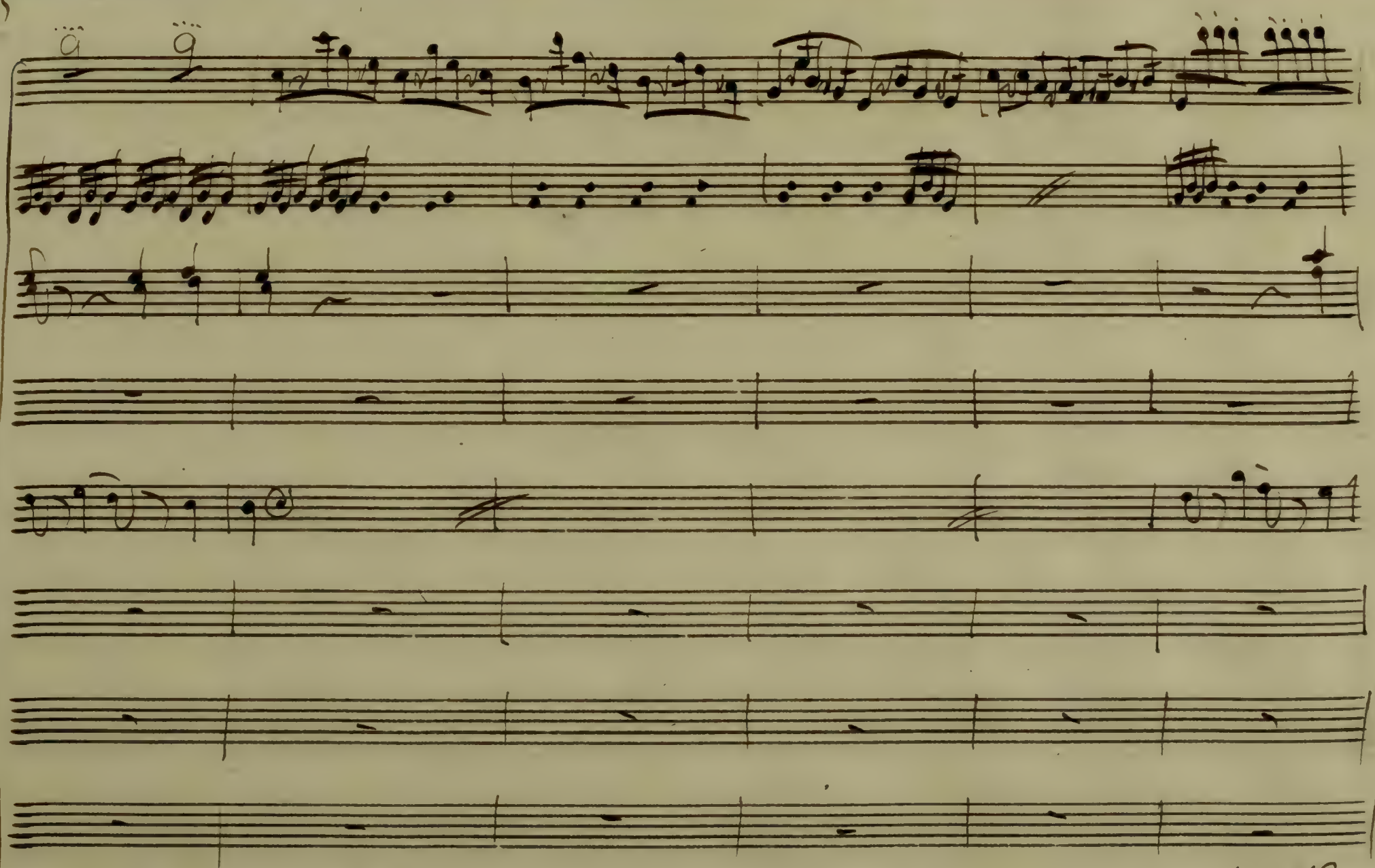


Grecia la Grecia agui mon ora jo grazie chemi jo grazie — la Grecia agui mon ora jo grazie chemi



fa via via non rimou via non ti mostro corda do via, via, via ucamochie

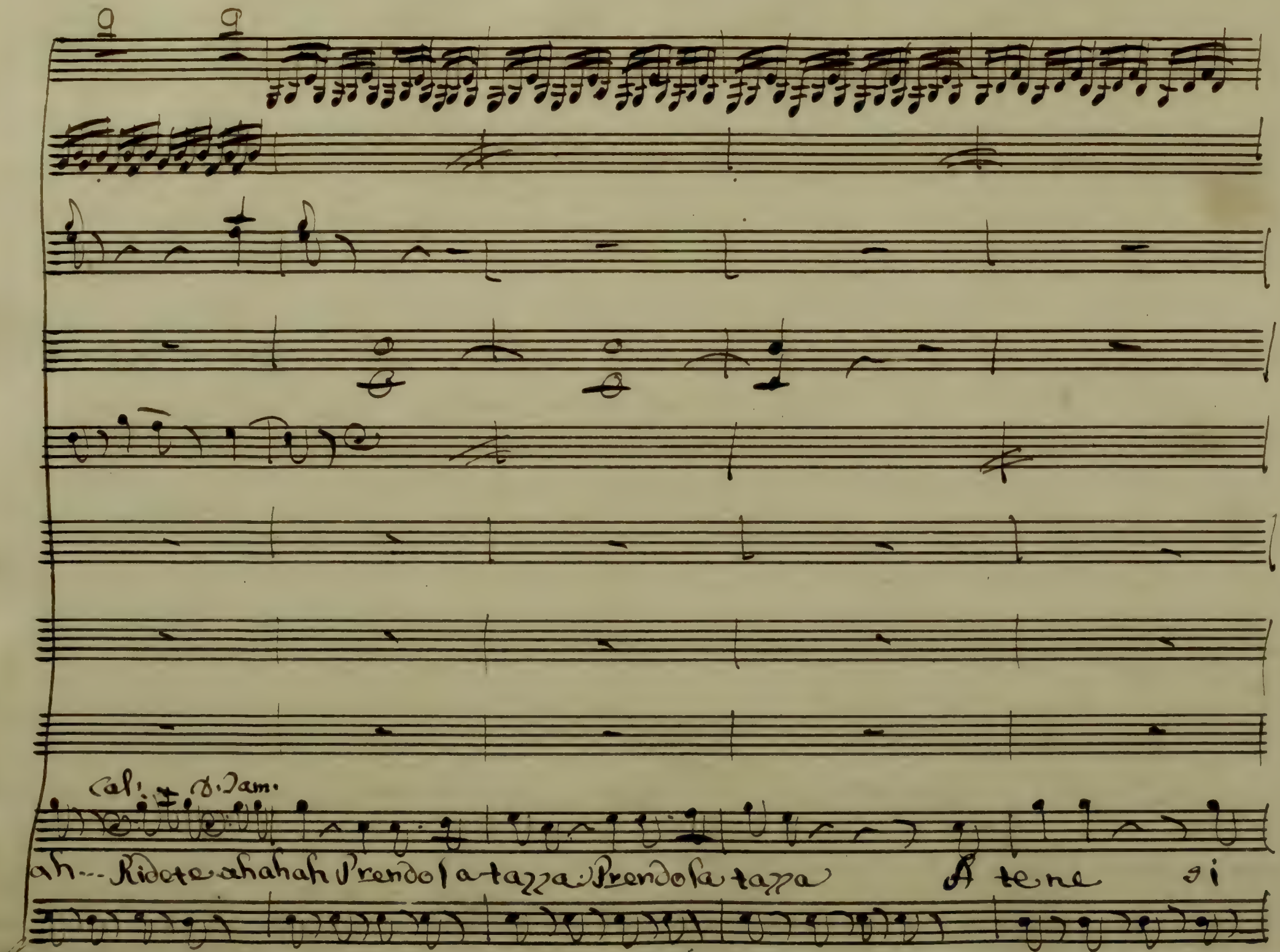




*And. D. Jam.* *Cal. D. Jam.*

tardo: già figho ha da schiatta son pronto son pronto son pronto eccomiquà ridete ah ah







Handwritten musical score on aged paper, featuring ten staves. The notation includes various musical symbols such as notes, rests, and clefs. The lyrics are written in Italian, appearing below the final staff.

servai tuo deo io il tuo deo io  
Femine... amici... addio...

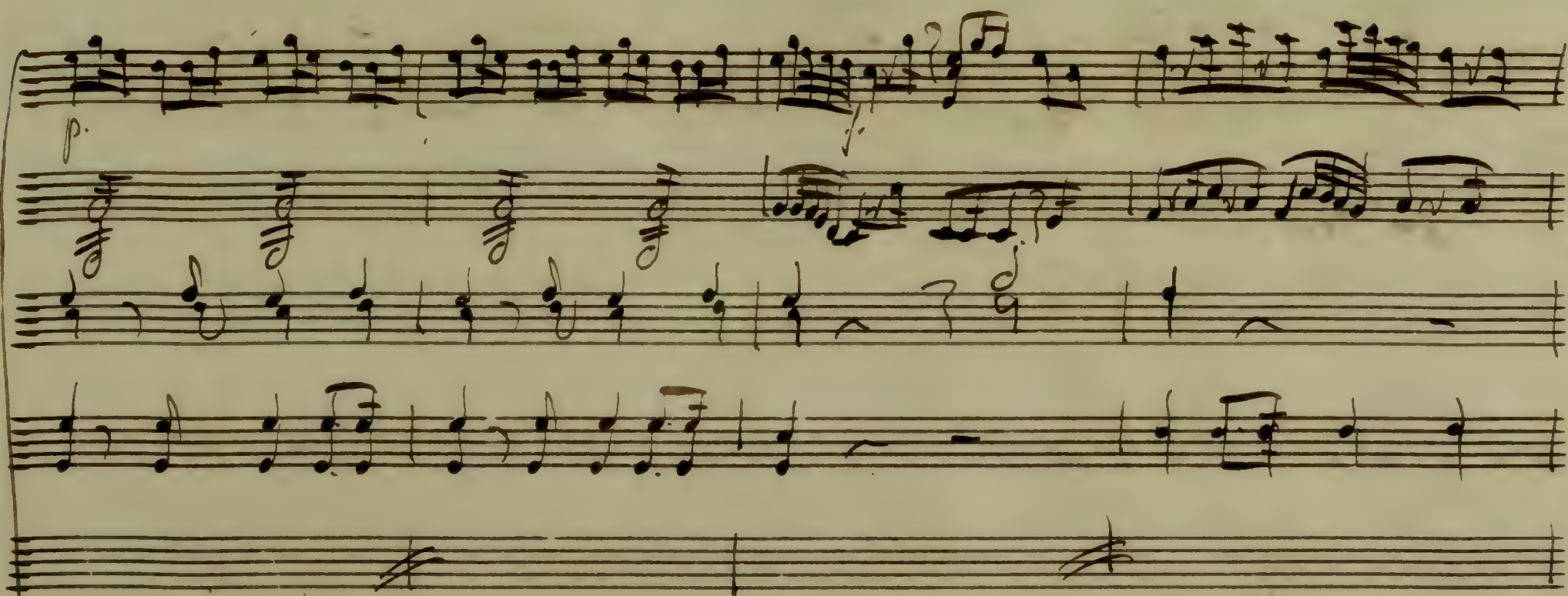


Handwritten musical score on aged paper, featuring ten staves of music. The notation includes various musical symbols such as notes, rests, and clefs. The lyrics are written in Italian and are interspersed between the staves.

Lyrics visible on the staves:

- Stave 6: *8. Roi*  
*ahi fiera vista orribile il*
- Stave 7: *ahi*
- Stave 8: *ahi fiera vista or*
- Stave 9: *asinonacque socrate asinomorira ahi fiera vista orribile il cago è fatto*





cayo e fatlogia il cayo e fatlogia e fatlogia  
fiera uita orribile il cayo e fatlogia, e fatlogia  
ribile il cayo e fatlogia il cayo e fatlogia  
gia ahi fiera uita orribile il cayo e fatlogia ahi fiera uita...



A handwritten musical score on five staves. The notation is in brown ink on aged, slightly stained paper. The first staff contains a complex melodic line with many beamed notes. The second staff continues this melody. The third and fourth staves appear to be accompaniment, with fewer notes and some rests. The fifth staff is mostly empty, with only a few notes at the beginning.

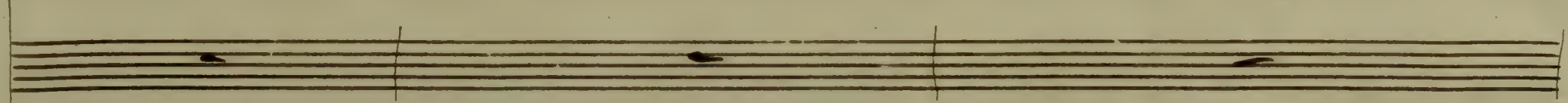
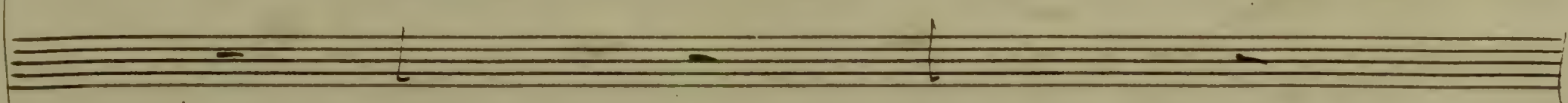
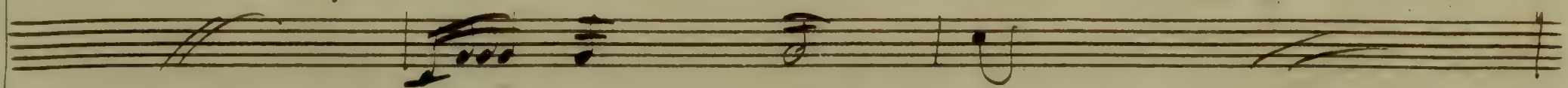
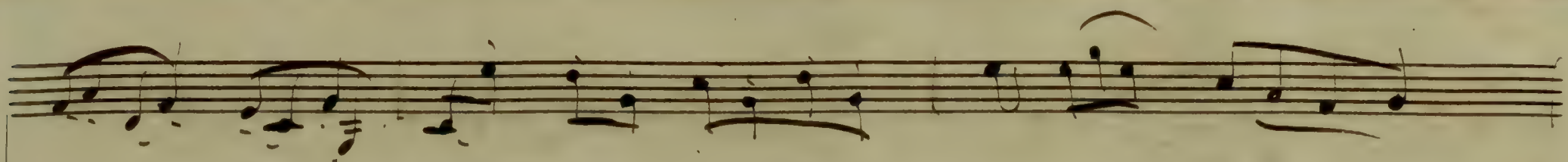
So nuovo

A handwritten musical score on three staves. The notation is in brown ink. The first staff begins with the word "So nuovo" written above it. The music consists of a series of notes, some with stems, and rests. The second and third staves continue the melody.

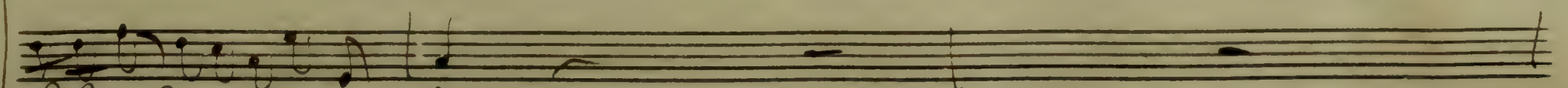
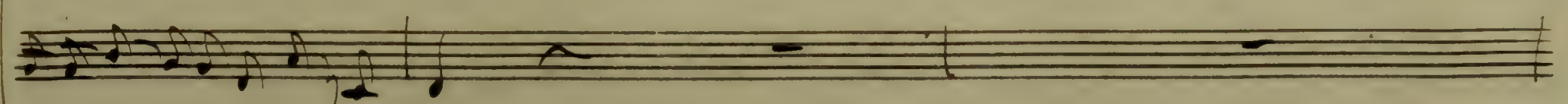
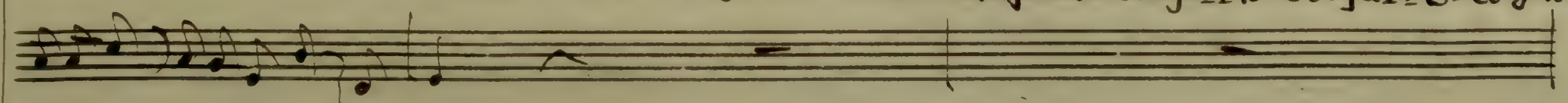
ah! fieravista orribile... ah! fieravista orribile il capo delogia ah! fieravista orribile

A handwritten musical score on two staves. The notation is in brown ink. The first staff begins with the word "ah! fieravista orribile..." written below it. The second staff continues the melody. The text "ah! fieravista orribile il capo delogia ah! fieravista orribile" is written across both staves.





e zittocalis urece farrissevo schiata farrissevo farrissevo farrissevo farrissevo chian



ribile il caso fatto già





tairis se wo farri uovo farri juo chiatta

Domine... amici...



Handwritten musical score on aged paper, featuring ten staves. The notation includes various musical symbols such as notes, rests, and clefs. The bottom two staves contain lyrics in a non-Latin script.

Staves 1-9: Musical notation with various notes, rests, and clefs.

Staff 10: Lyrics in a non-Latin script, likely a form of Devanagari or similar, written below the musical notation.

Lyrics (Staff 10):

दो ... यिनो नायु जेनाते यिनो मो रि रा



Handwritten musical score on aged paper, featuring ten staves. The notation includes various musical symbols such as notes, rests, and clefs. The paper shows signs of wear and aging.

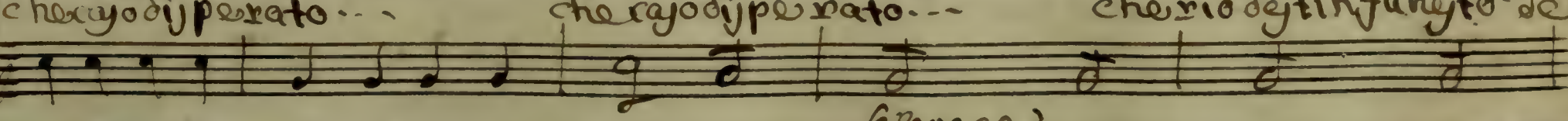
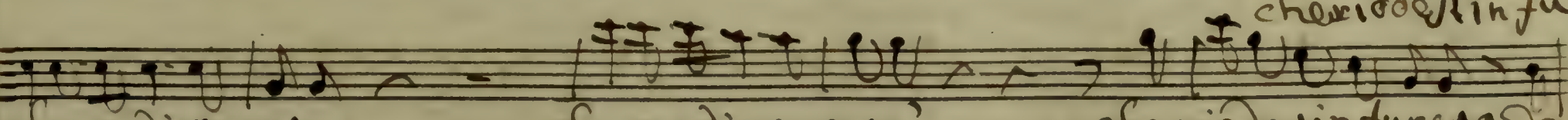
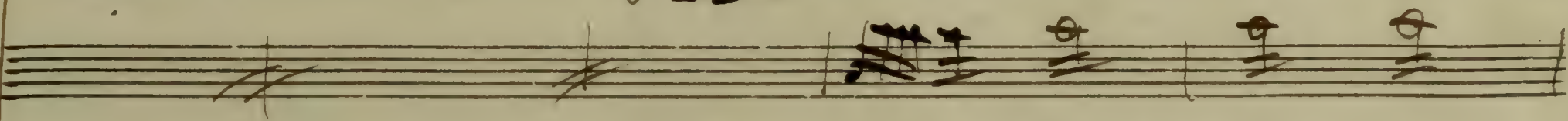
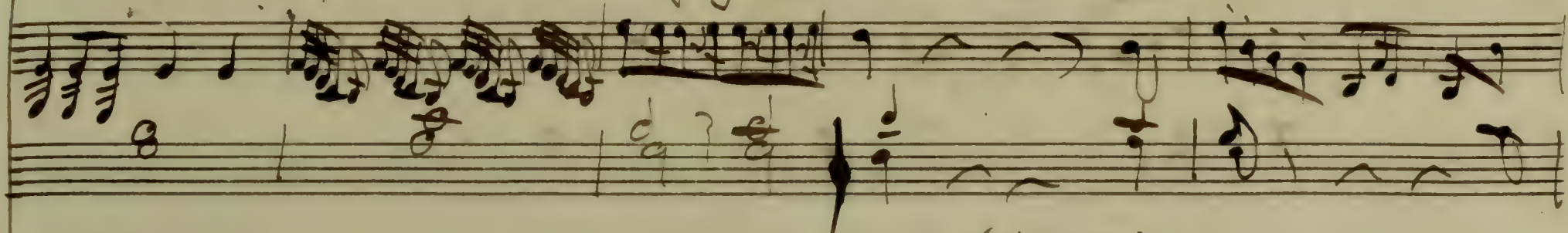
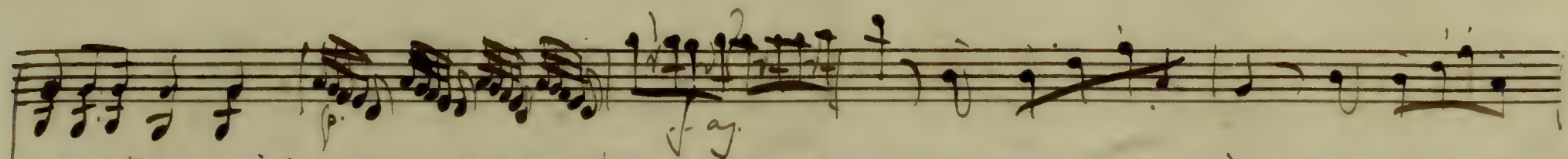
lav.  
- O. Rey.

- Omis!

cal:  
- Al. l. l.

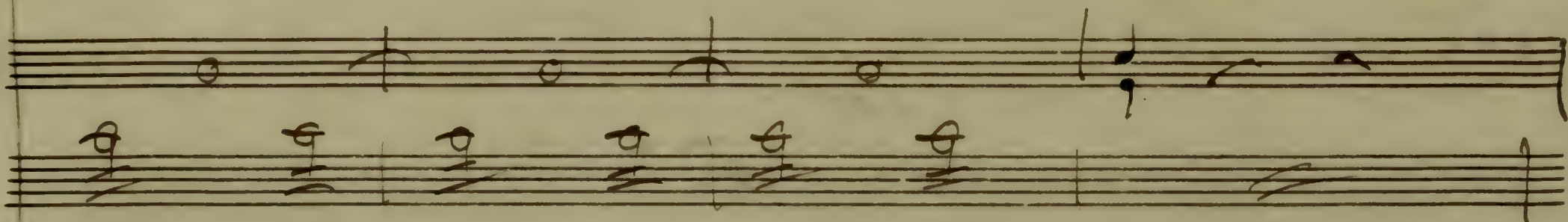
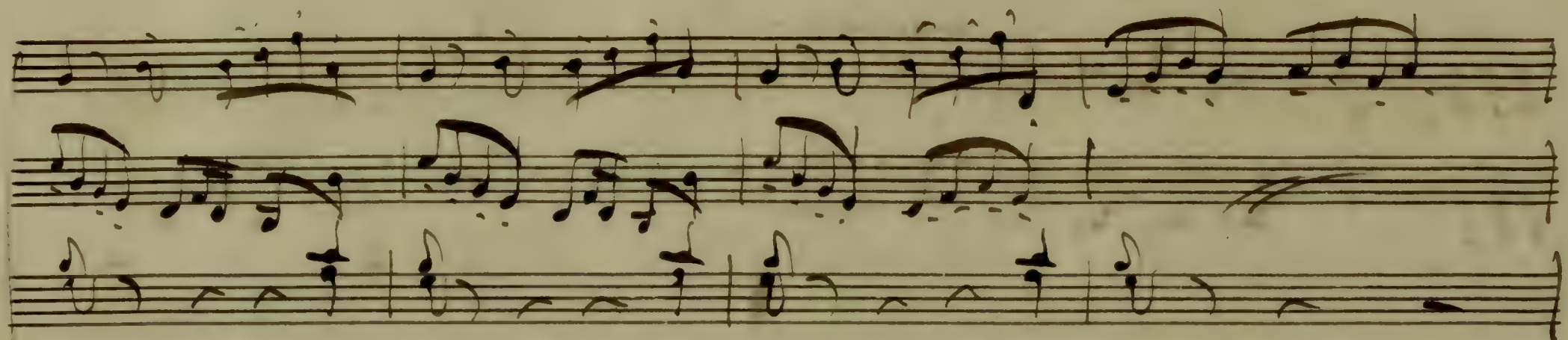
che ne ro giorno e questo





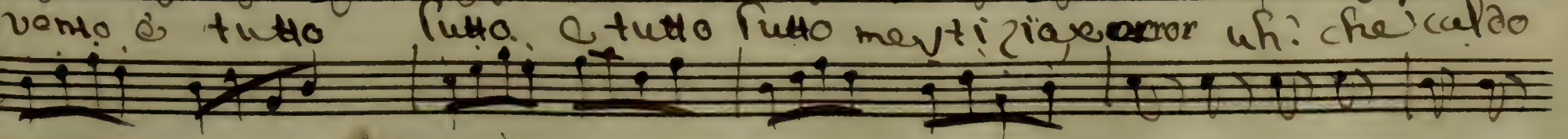
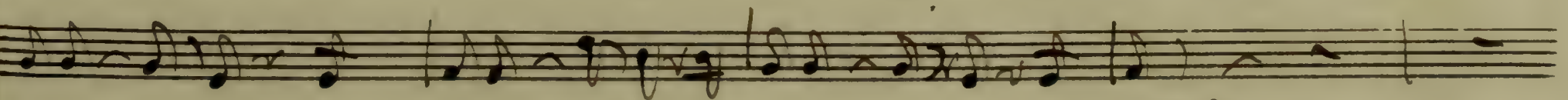
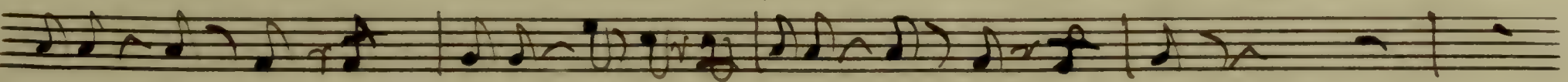
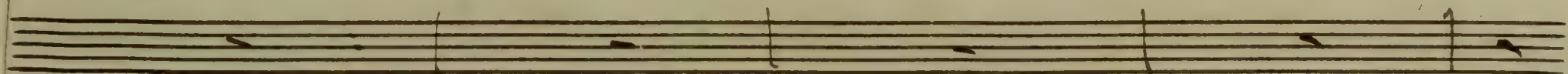
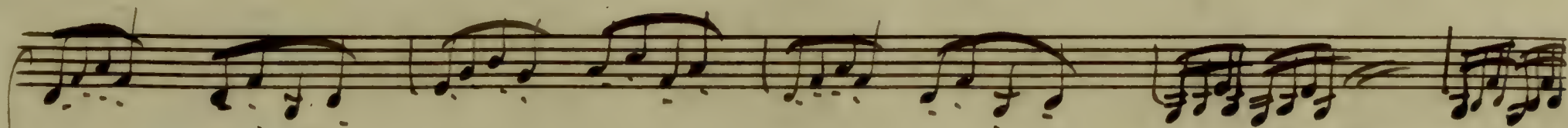
*f*  
*p*  
*soffo voce*  
*soffo voce tutti*  
*che*  
*che io de i inferi nato che do lo so jo*  
*che io de i inferi*  
*che io di perato...*  
*che io di perato...*  
*che io de i inferi nato de...*  
*soffo voce*





riodgytinfuneja dgytinfunejo chedoloroso fa - to  
faro chedoloroso fato cheriodgytinfunejo chedoloroso fato  
nejo chedoloroso fato cheriodgytinfunejo chedoloroso fato  
stinfunejo chedoloroso fato chedoloroso fato. tutto o spa -



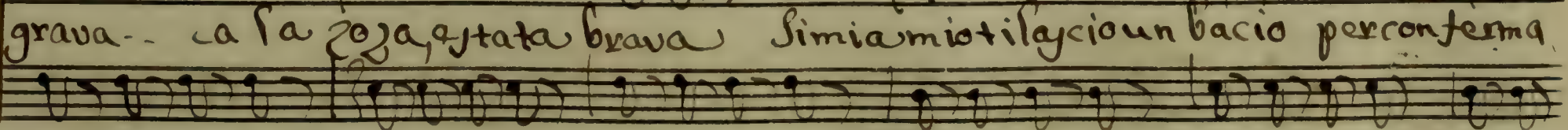
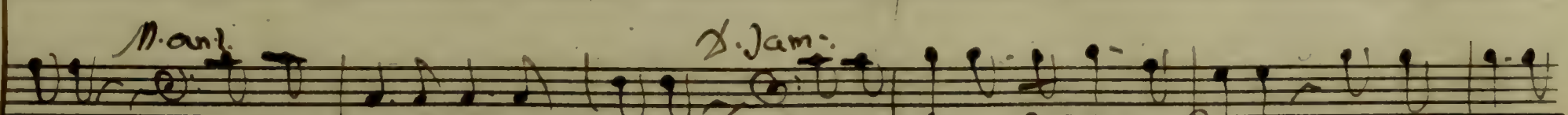
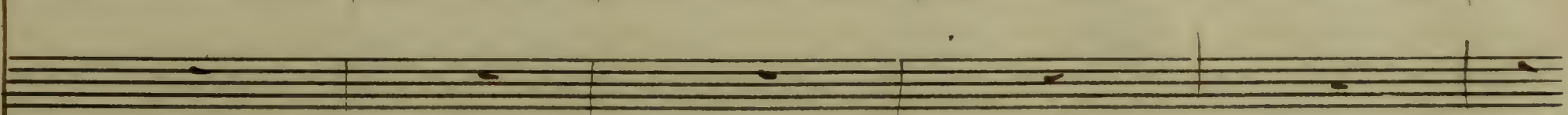
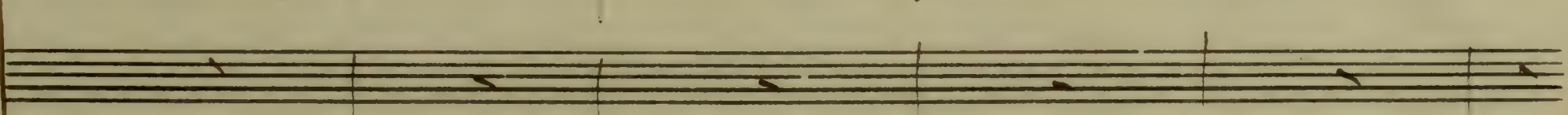
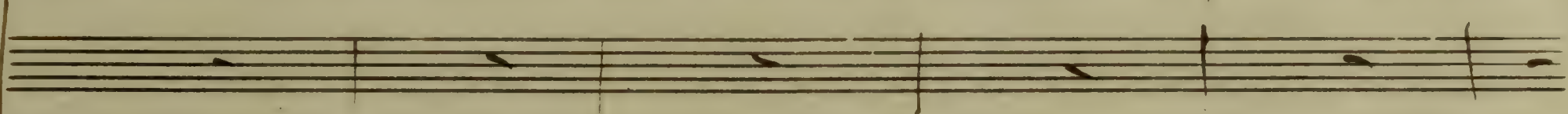
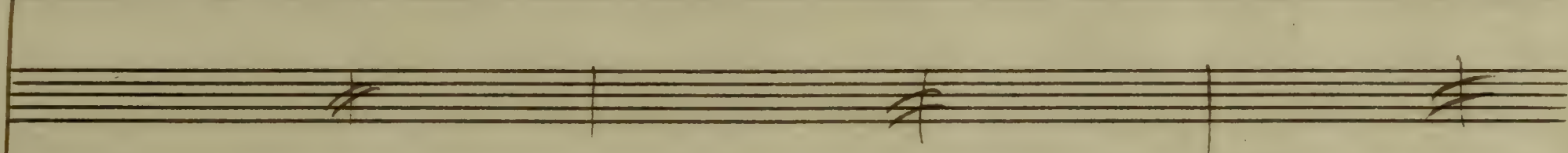
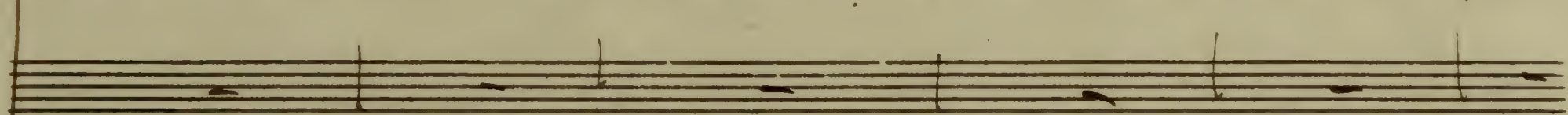
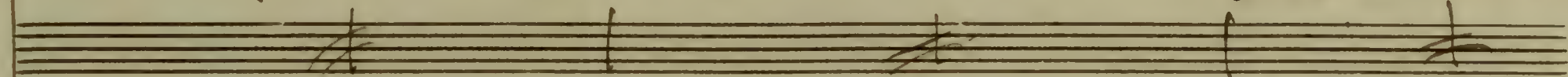


vengo e tutto tutto e tutto tutto mezzogiorno uh! che caldo



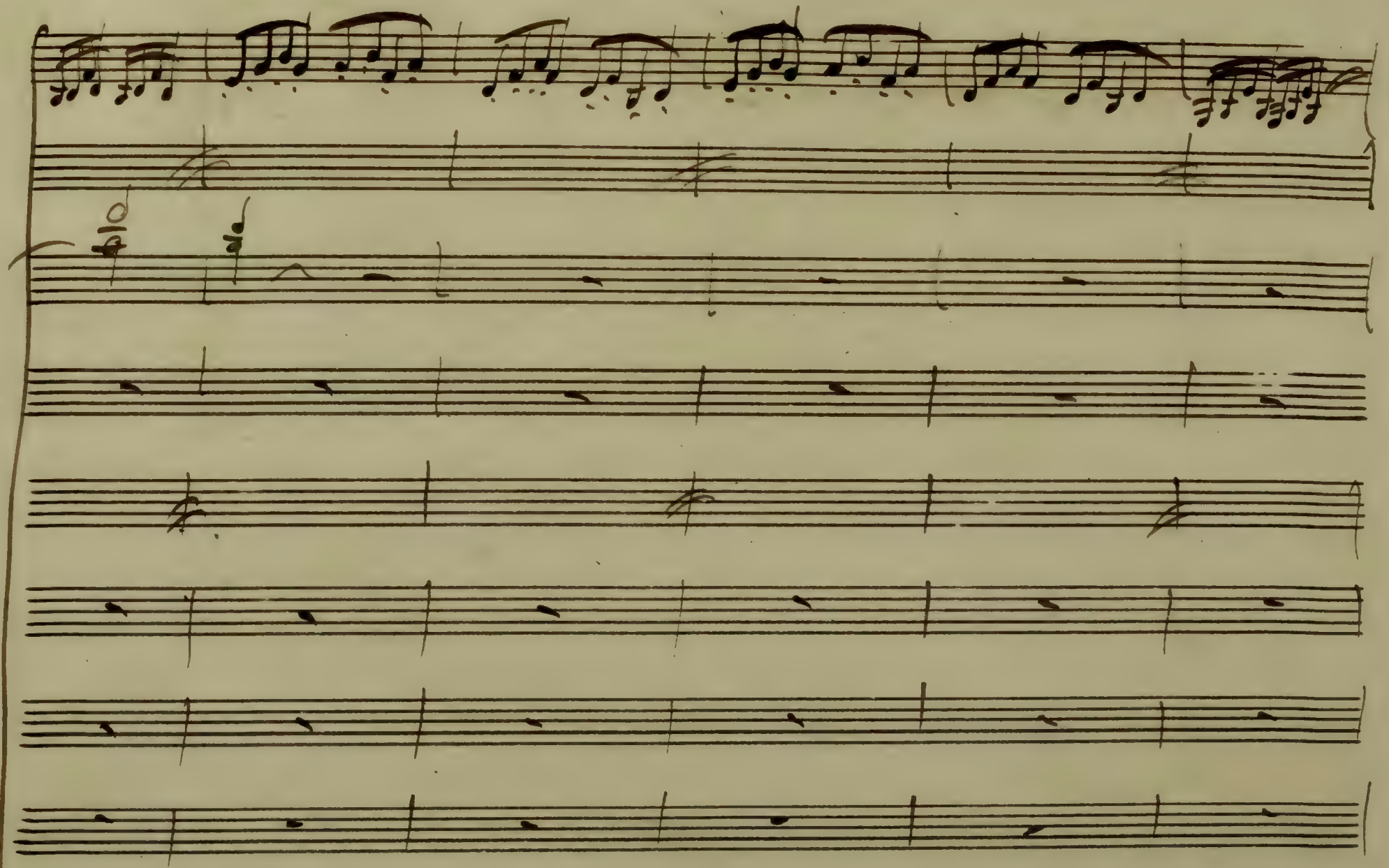
*Calan.* *8 Jan.*  
che caldo io sento in petto via portate lo sul letto già la tetami si ag-





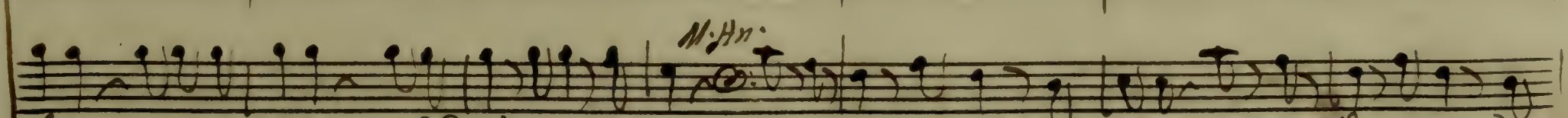
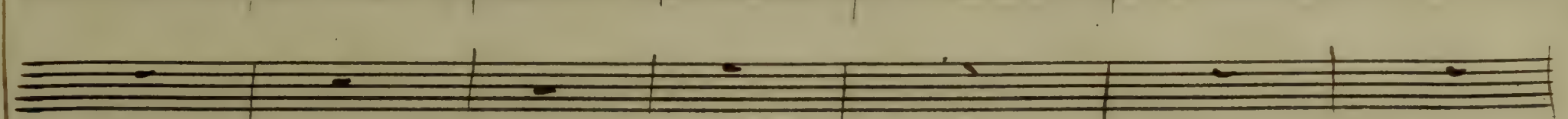
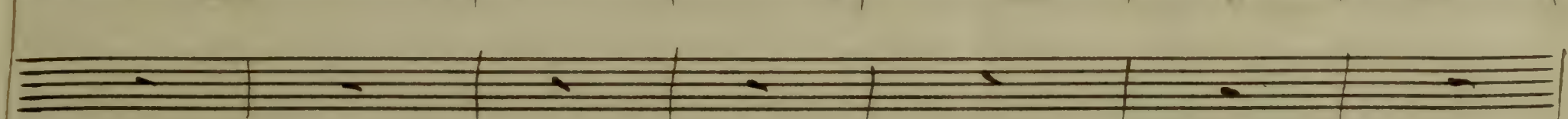
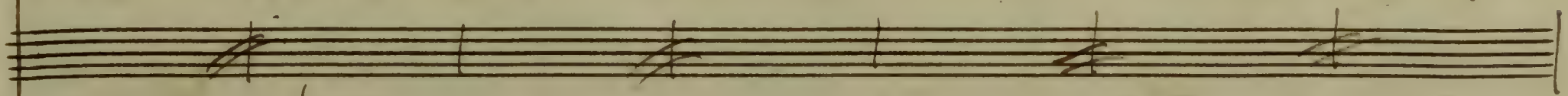
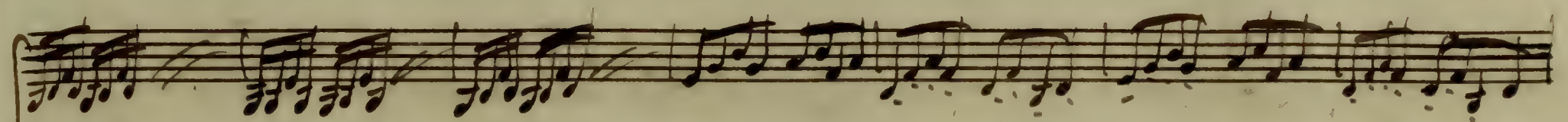
*M. ant.* *S. Jam.*  
grava-- ca la zozza, etata brava Simiamio tilაციoun bacio per con ferma





*cal.* *o Jani*  
del mio amor ah. ch'ou pane senza cacio oggi restomio. Signor questo am-

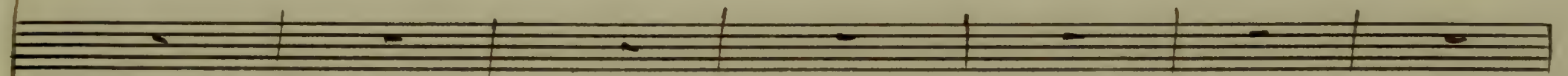
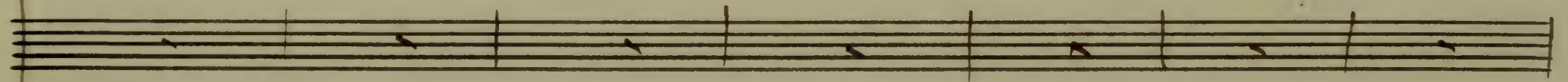
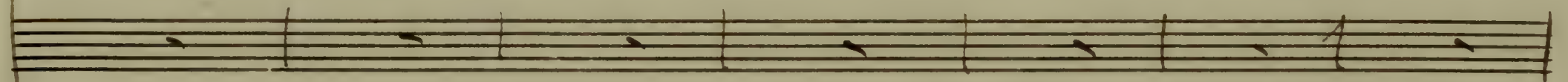
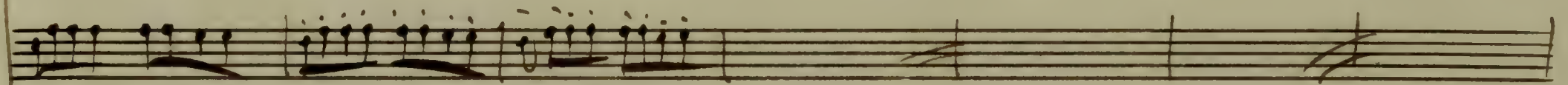
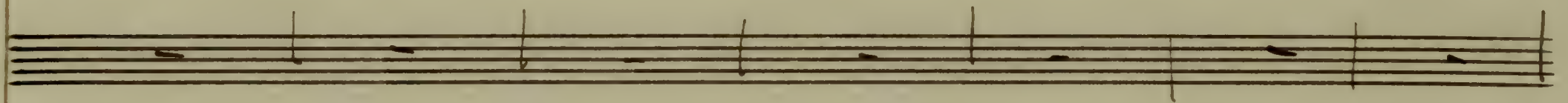
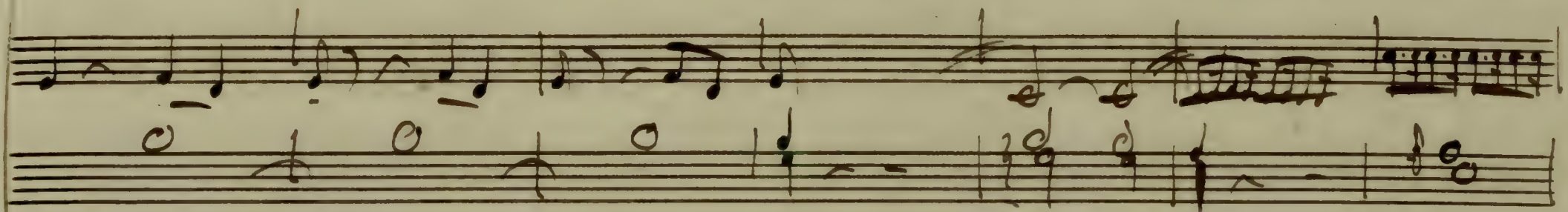




M. Hn.

pleiso - e questo addio mio dato riceviti in muo - re - prie - sto Ma - sto mio - non ne afflig - gere - de





chiù... donne... amici... arivederci... mia xantippe a tuo comia xantippe a tuo com.





Handwritten musical score on ten staves. The first staff contains a melodic line with a treble clef and a key signature of one flat. The second staff has a treble clef and contains several measures with diagonal slashes, indicating rests or omitted notation. The third staff has a treble clef and contains several measures with diagonal slashes. The fourth staff has a treble clef and contains several measures with diagonal slashes. The fifth staff has a treble clef and contains several measures with diagonal slashes. The sixth staff has a treble clef and contains several measures with diagonal slashes. The seventh staff has a treble clef and contains several measures with diagonal slashes. The eighth staff has a treble clef and contains several measures with diagonal slashes. The ninth staff has a treble clef and contains several measures with diagonal slashes. The tenth staff has a treble clef and contains several measures with diagonal slashes.

Handwritten musical score on two staves. The first staff contains a melodic line with a treble clef and a key signature of one flat. The second staff contains a melodic line with a treble clef and a key signature of one flat. The lyrics are written below the first staff.

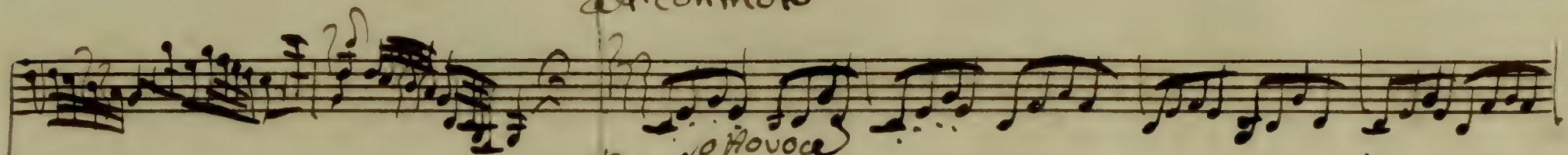
modo fiorina tiraccomando... cheyia pie-no... si no jù che... sia... pie-no si no



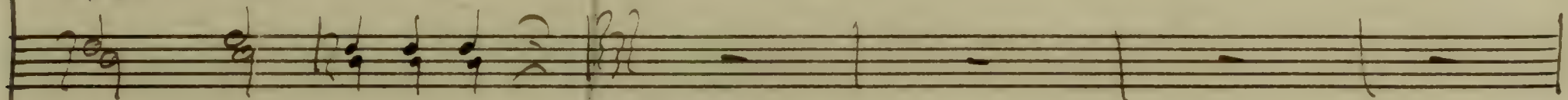
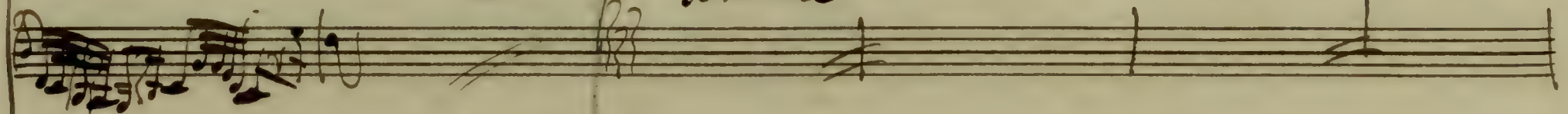
sù pieno pieno ji... no sù pie... no pieno ji no ji



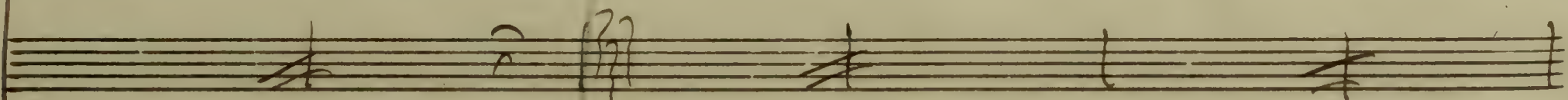
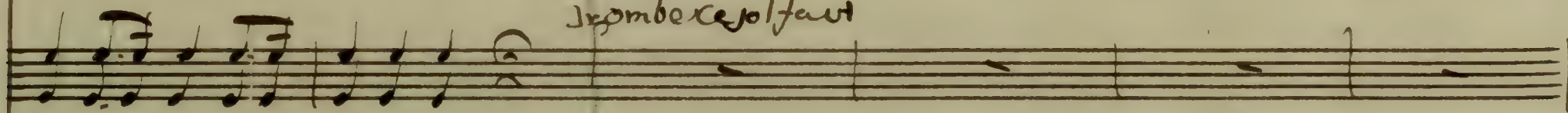
alt. con moto



io nuovo



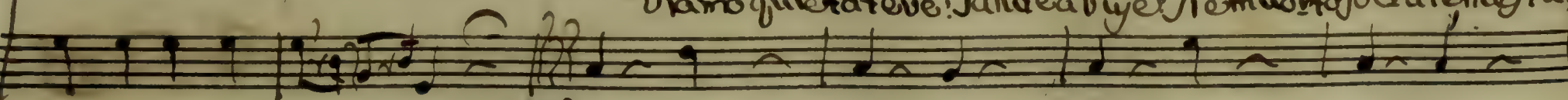
trombare solfari



M. Ant.

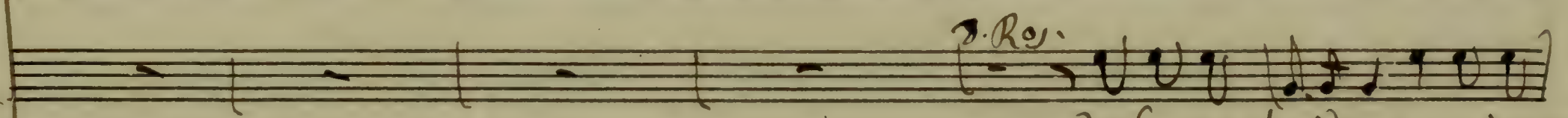
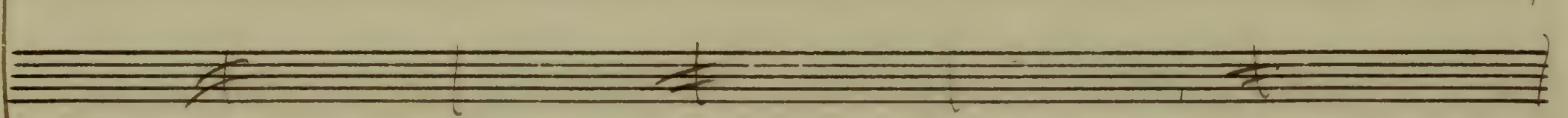
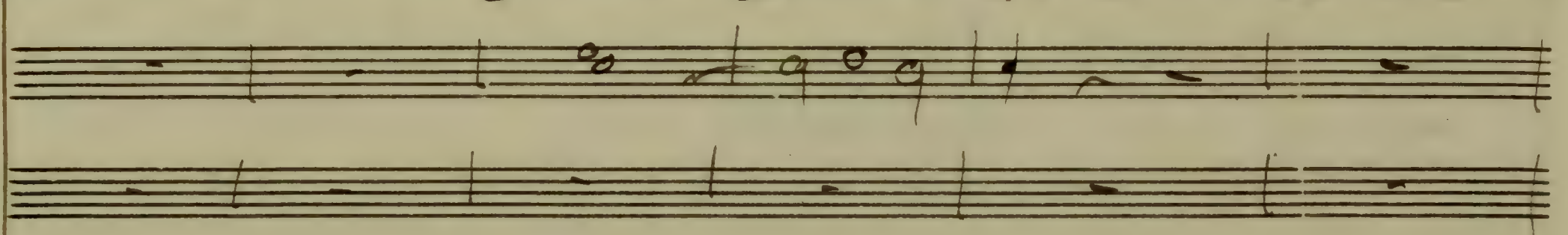
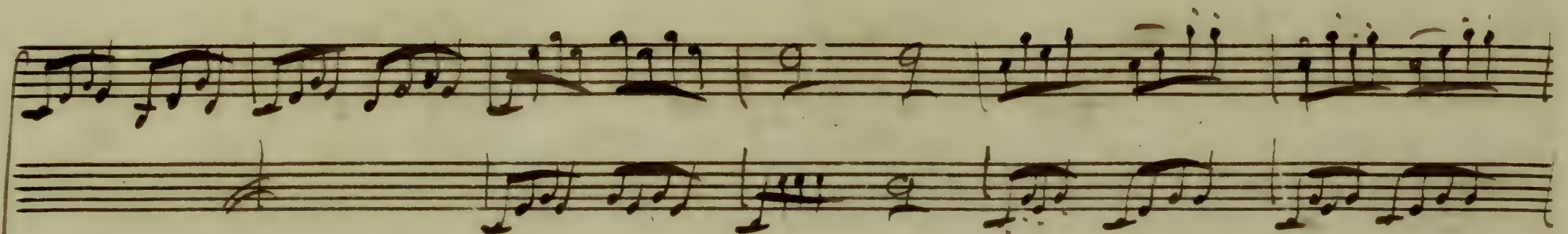


viam quietate ve. jah de ab yex siem uonta / ocraten aytāno



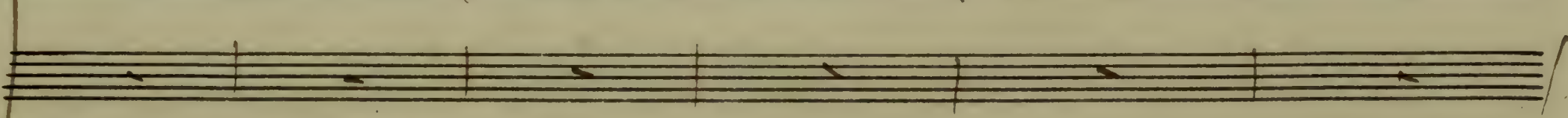
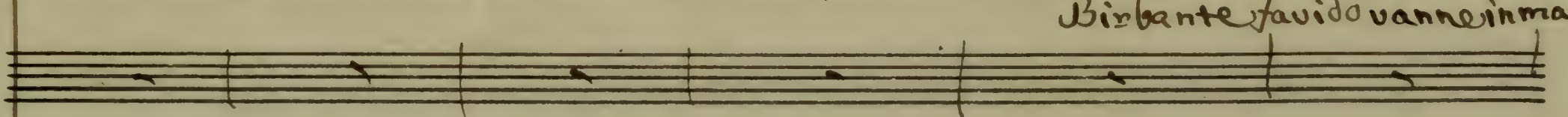
alt. con moto



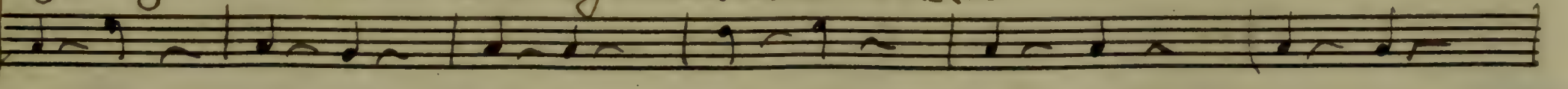


*p. Ro.*

*Birbante faido vanneinma.*



*nuge cheghiamo barracola virtù cheghiamo abarracola virtù*





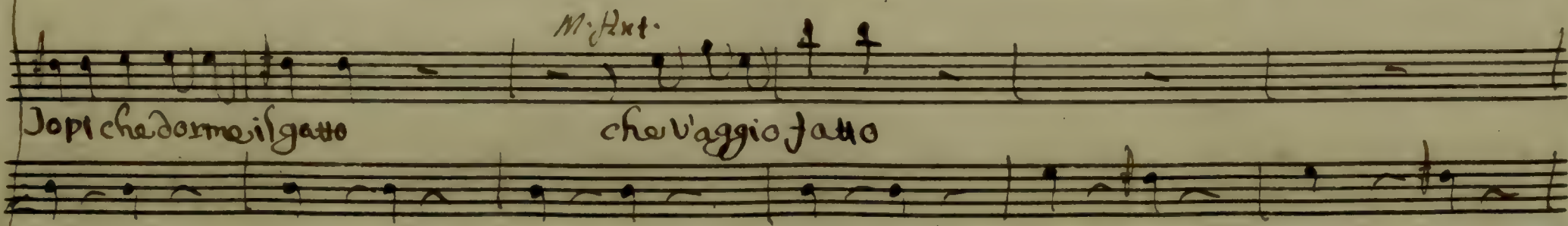
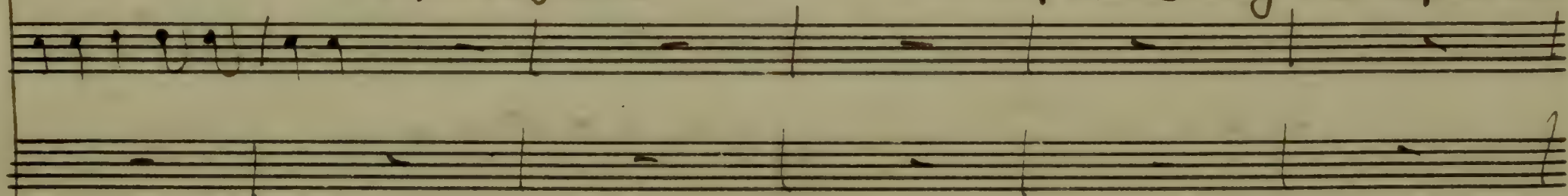
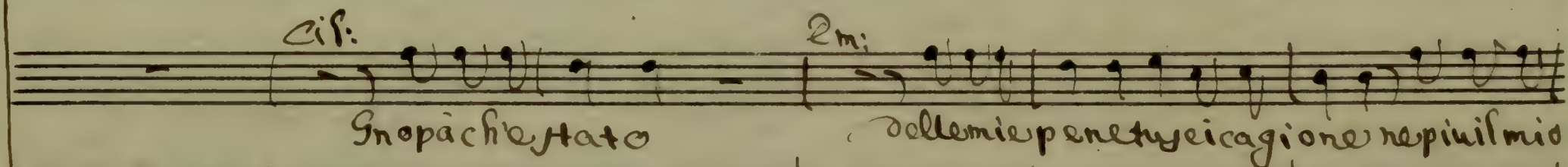
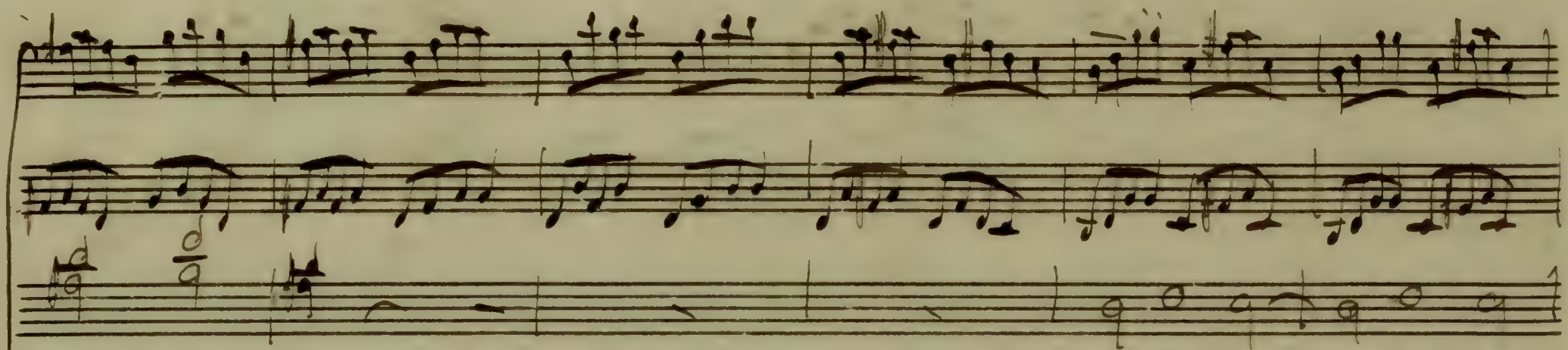
*Camil:* *Re:* *Em:*

lora ammina fuora Zitto... vaviadiqua *av.*

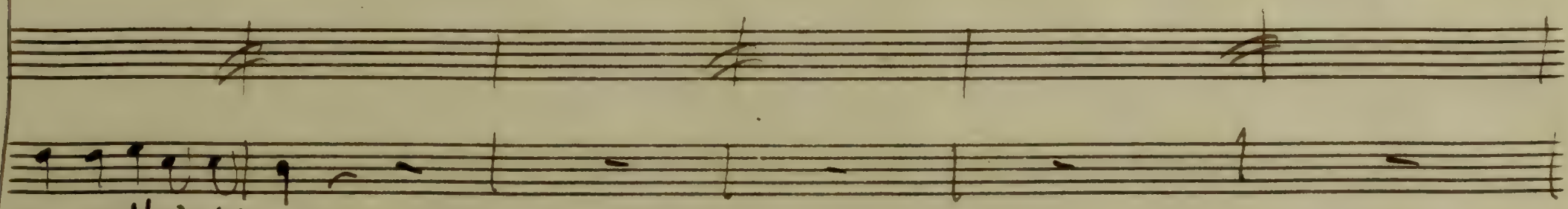
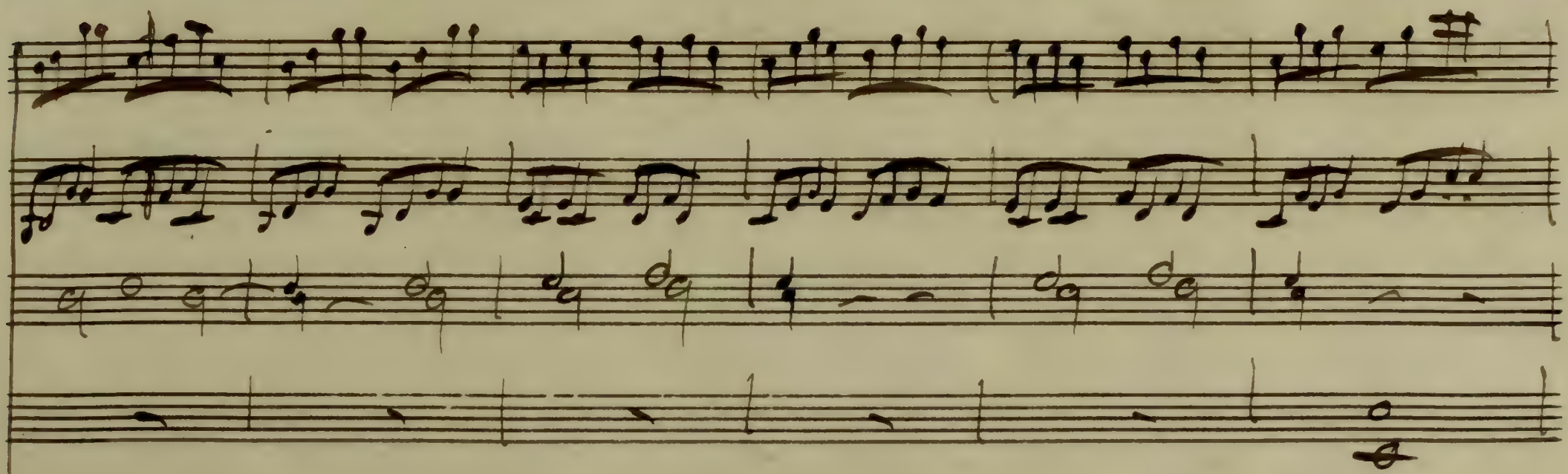
*degsoffruttu* *ammutisciti* *cal:*

*ballate*

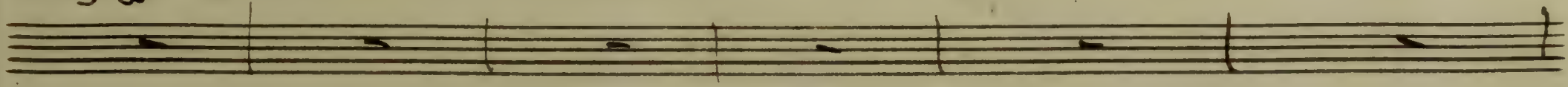






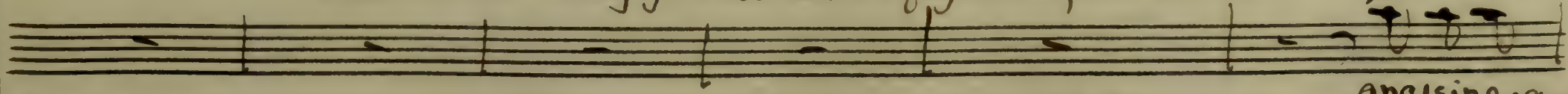


orejo Hkintia



tuismo tormento fo tibrice con elodia que t' anima, et iodi e ra

et. Hn?



gnosine a





Handwritten musical score on aged paper, featuring ten staves. The notation includes various musical symbols such as notes, rests, and clefs. The lyrics are written in a cursive script below the staves.

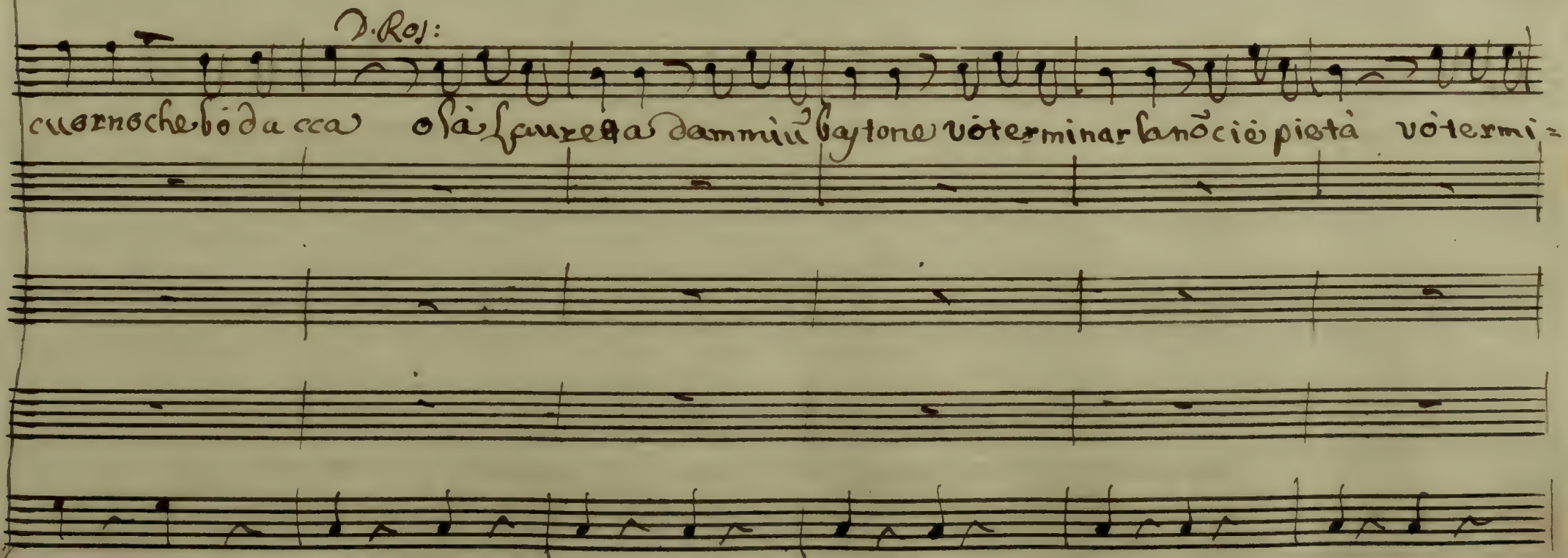
gnabatre, evonate hoj coppo lone sto ji don

vite vujem on agione x muorbo socrate chenc'hajedafai

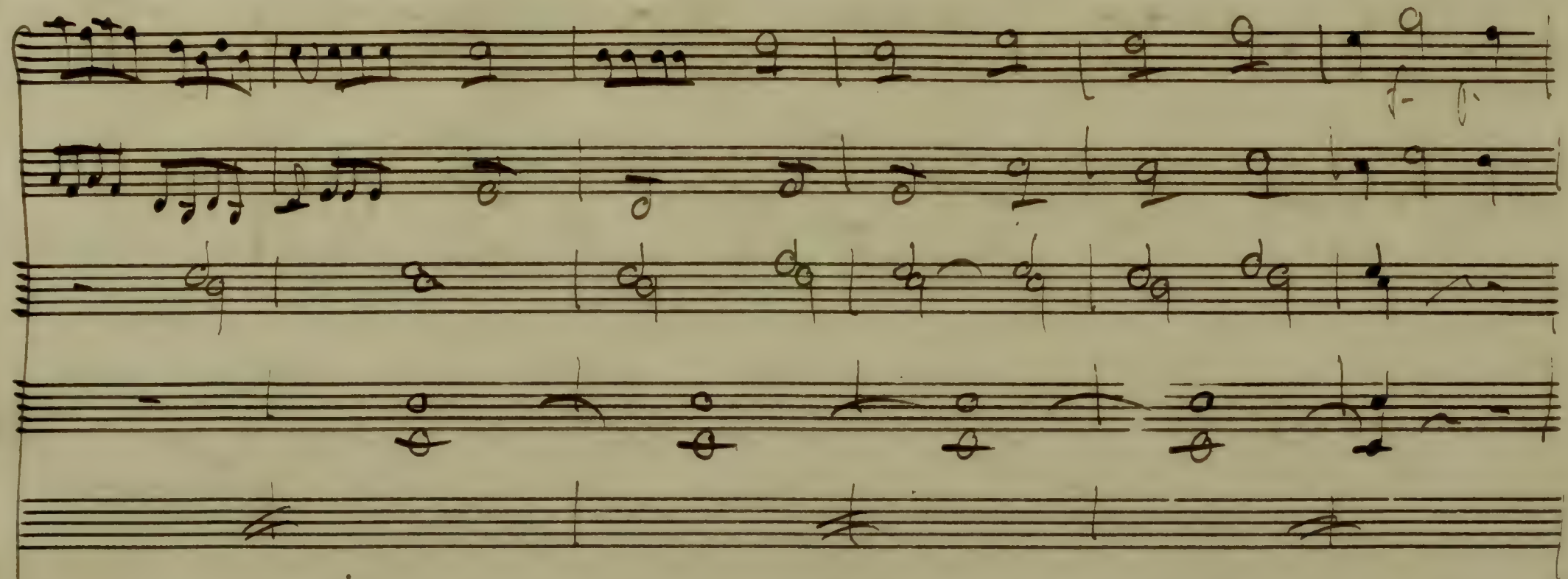




*D. Roi:*

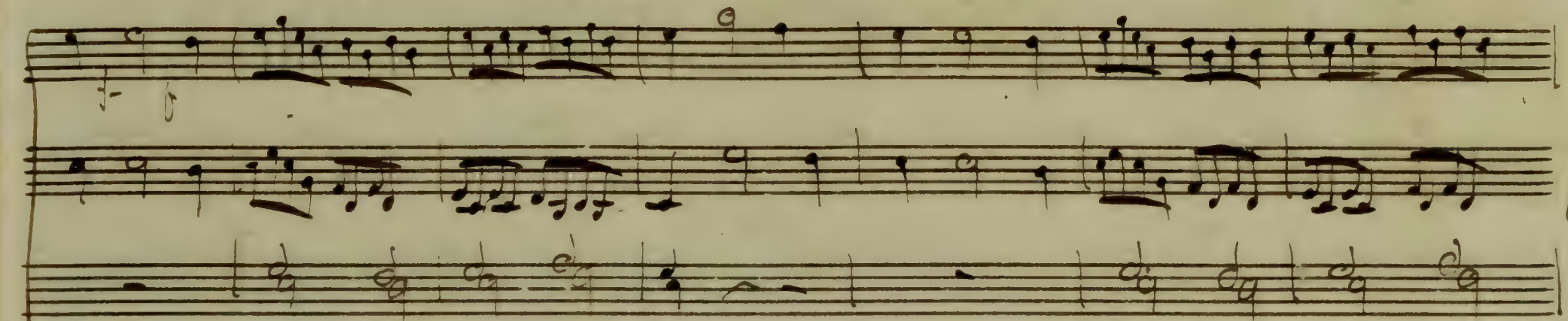






*av:*  
non la nō ci è pietà non fate strepito per il padrone nō dubitate per voi on qua  
*Emi*  
delle mie  
tu il mio tor:  
*cali*  
non fate strepito per il padrone nō dubitate per voi on qua





ci la  
go padre e sonate no coppulone  
ola lauritta dammi un pastore  
No si don cuorno che po da cca  
ve terminarla non c'è pietà

Non fate strepitopilladrone  
non dubitate per voi son

pone tu sei cagione  
ne più il mio core soffrir - ti sa

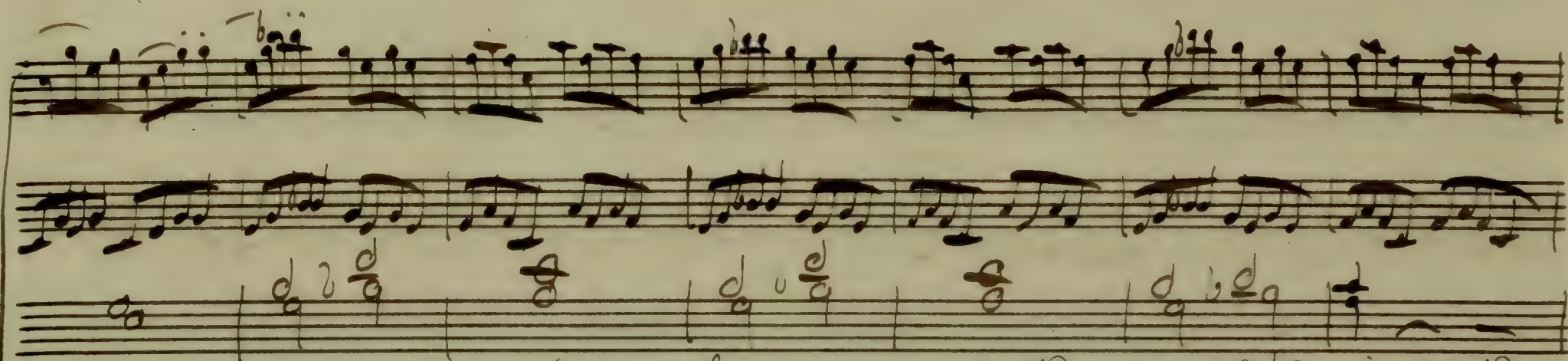
mento tu farti briccone  
ti odia quest'anima, e t'odia

non fate strepitopilladrone  
non dubitate per voi son

ghopine avite vjemeragione  
è morto lo crato che n'è da fa







no padre e non a l'ingrasso polone

Ho sì don Cuomo che badacca Ho sì don

o la lauretta dammi un baytone

vo terminarla non ci è pietà vo termi-

qua

non fate precipiti il padrone non dubitate per voi non

delle mie pene

tu e i cagione

ne più il mio core

tu il mio tormento

fatti briccone

ti odia qu'è l'anima

qua

non fate precipiti il padrone non dubitate per voi non

grazie a vite e morte moragione

e muorto lo crote che n'hajedafi e muorto



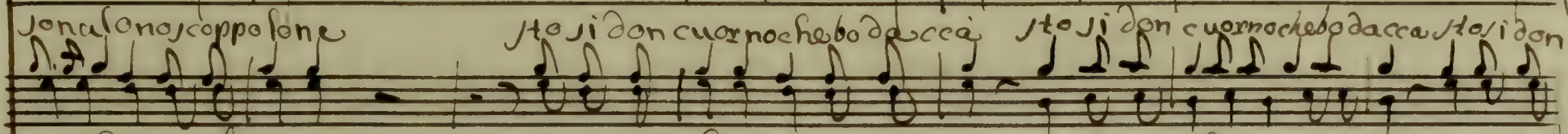
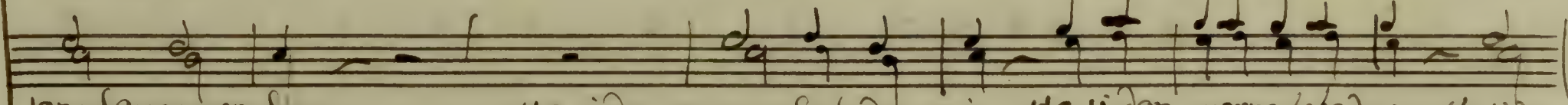
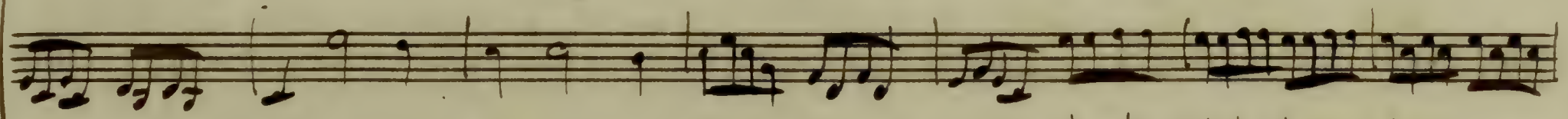
Handwritten musical score on aged paper, featuring ten staves of music. The notation includes various note values, rests, and bar lines. The lyrics are written in Italian, with some words appearing on multiple staves. The paper shows signs of wear, including creases and discoloration.

uomo che la d'acca  
no padre, o non lo  
no scoppo sono  
sto si don  
nar l'anòciè pietà  
o la Lauretta  
dammi un bastone  
vo fermi  
quà per voi son qua  
non fate strepito per il padron nò dubitate per voi son  
sorrirti sa  
delle mie pene  
tusi cagione  
e l'odie rà  
tu il mio tormento  
fatti briccone  
quà per voi son qua  
nò fate strepito per il padron nò dubitate per voi son  
socrate che ne ha da fa  
gnorjine a vitte e moragione e morto

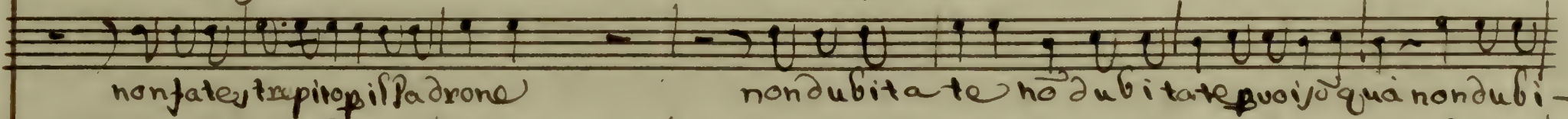


cuor no che bò da cca che bò da cca gnor padre  
narla non ci è pietà non ci è pietà olà far  
quà non dubitate per voi lingua  
ne più il mio core sofferir ti fa delle mie pene tu sei ca  
ti odia quest' anima e ti odierà tu il mio tormento tu fasti bric  
quà non dubitate per voi lingua  
socrate che n' ha da fa e muorto socrate che n' ha da fa gnor inea

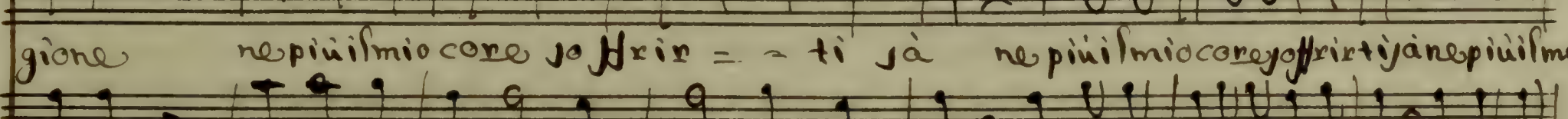




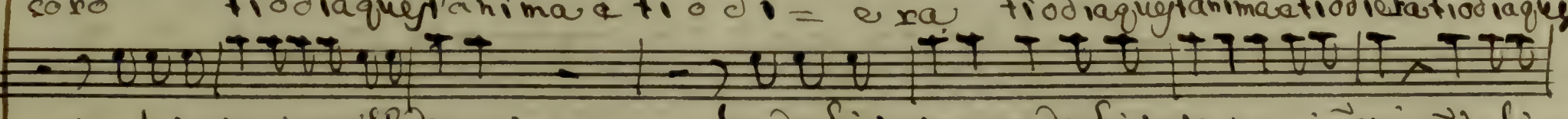
Jonafono coppolone      Itoji don cuorno che boddacca      Itoji don cuorno che boddacca      Itoji don  
vettadammiu' bgtone      vò terminarla nō ci è pietà      vò terminarla nō ci è pietà      vò termi-



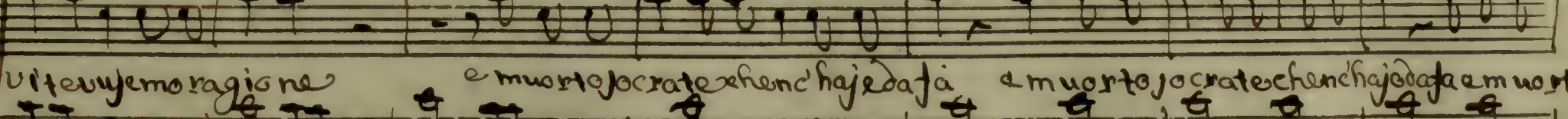
non fate tropitopilladrone      non dubitate nō dubitate puvòjò quā non dubi-



gione      ne più il mio core jo Hrir = - ti jà      ne più il mio core jo Hrir ti jà ne più il mio



coro      ti o dia que l'anima e ti o di = e ra      ti o dia que l'anima e ti o dia ti o dia que l'



non fate tropitoperilladrone      hor dubitate non dubitate puvòjò quā nō dubi-



vitteu yem o ragione      e muorto jo crate xhenc'hajedaja      e muorto jo crate xhenc'hajedaja e muorto



cuorno che foda cca gno padre, onalo no foppo l'one, to, idgn cuorno che boda cca sto, idgn  
narlanonci è pietà o la lauretta dammi l'ubaytone vò terminarlanonci è pietà vo termi -  
tate per voi ionqua non fate strepitoperil padrone nò dubitate per voi ionqua non dubi -  
cora soffritisa d'ellemie penetusi cagione ne più il mio cora soffritisa ne più il mio  
anima et odiera tu il mio tormento farti bri cone t'odia que l'anima et odiera t'odia que l'  
tate per voi ionqua non fate strepitoperil padrone nò dubitate per voi ionqua non dubi -  
Jocrate ch'ha d'aja gna sine avite vujemo ragione, emuerto Jocrate ch'ha d'aja emuerto

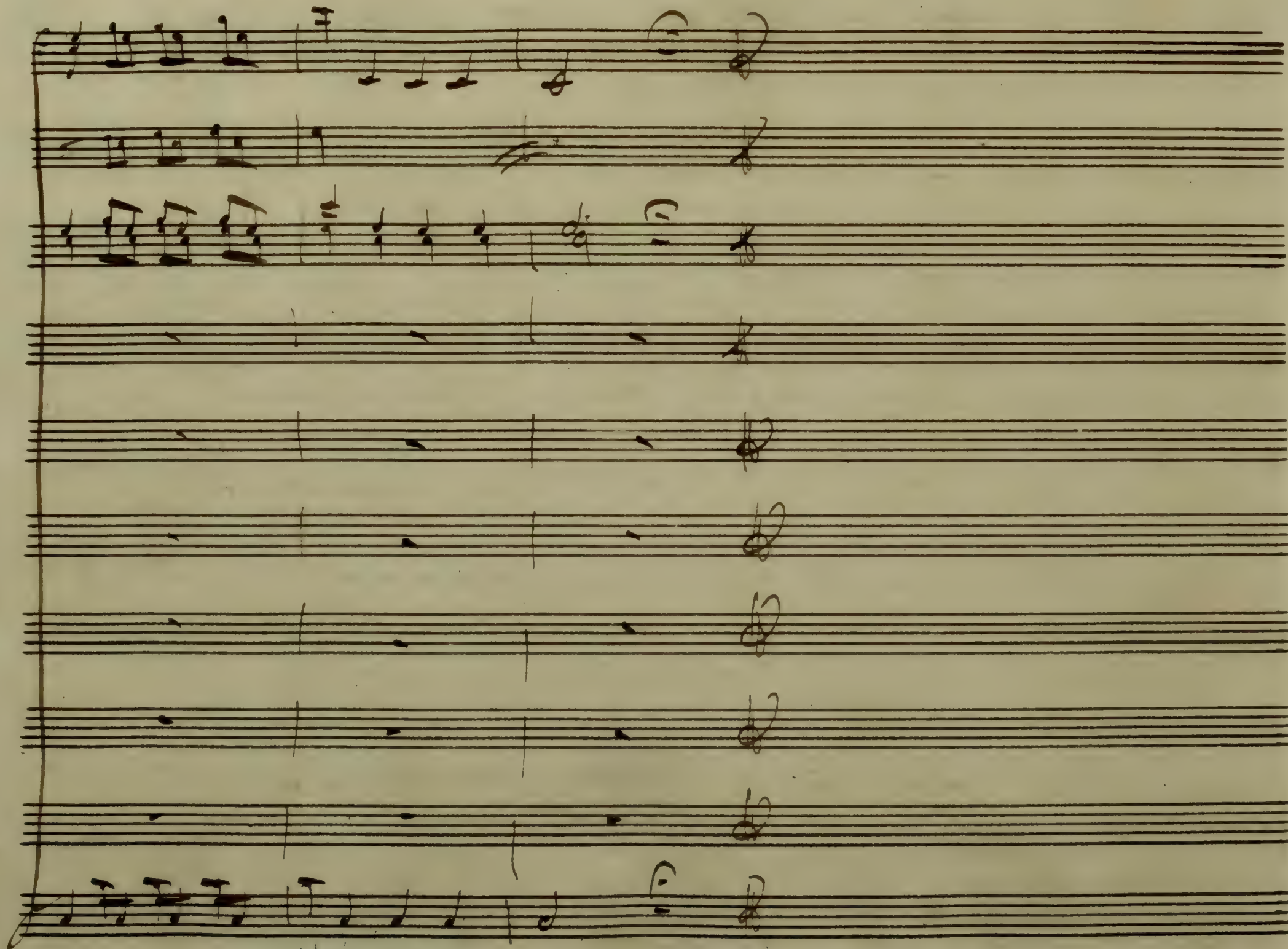


Handwritten musical score on ten staves. The notation includes various note values (minims, crotchets, quavers) and rests. The lyrics are written in a historical Italian dialect, likely Venetian, and are arranged in two columns across the staves.

cuorno ch'è boga cca  
narlanō c'è pieta  
tate per vo iō quā  
co re soffrir ti fa  
anima et i odiera  
tate per vo iō quā  
io crate chen ch'ajeda fa

che boga cca che boga cca  
nō c'è pietanō c'è pieta  
o per vo iō quā per vo iō quā  
soffrir ti fa soffrir ti fa  
e ti odiera e ti odiera  
per vo iō quā per vo iō quā  
chen ch'ajeda fa chen ch'ajeda fa











Atto Terzo Scena Prima =

D. Rosina Emilia, ed Ippolito

Ros.  
Non giuoverli car, quando si desta tuo padre, nò ti deve più ritrouare in

Em.  
casa. nel cortile è già pronto il Calezzo, tu con costui deui partire adesso. Ah si-

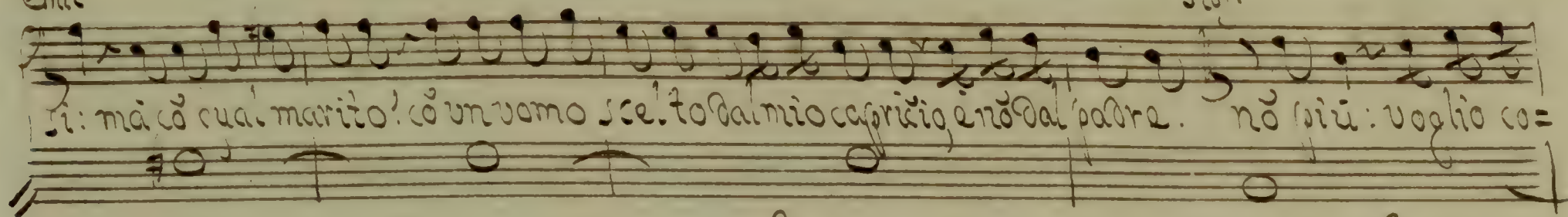
Ros.  
enora pietà, nò sia del vostro precipizioso impegno, vittima l'onor mio quando pria di par-

tire Ippolito tu sposi, ogni male è finito, e si dirà che vai cò tuo Marito:



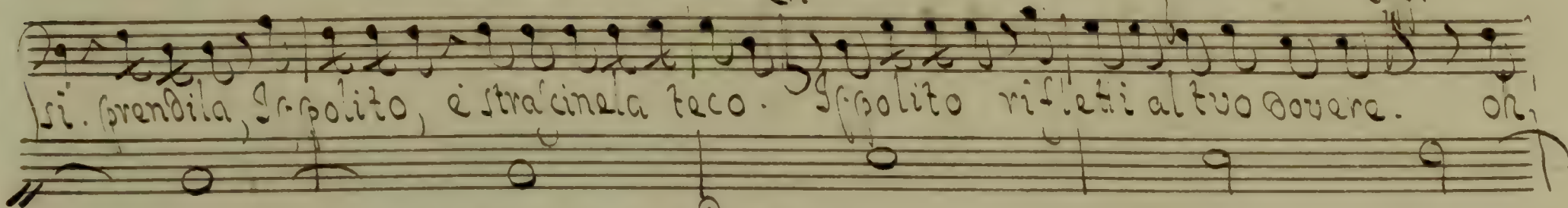
2mi.

3ol.

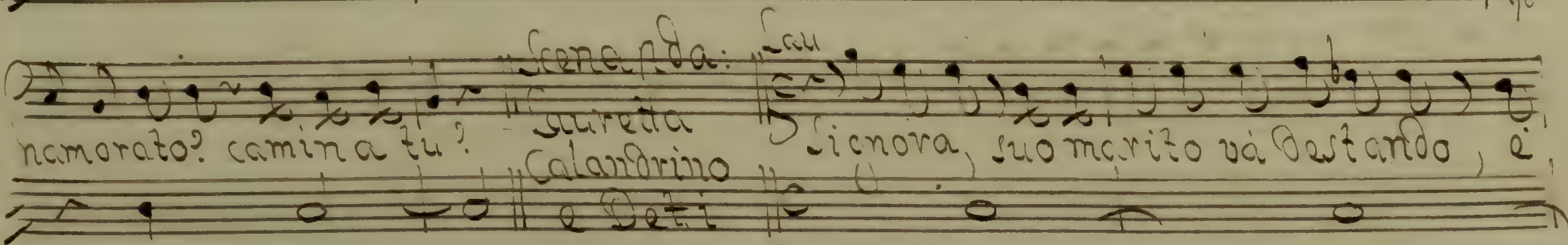
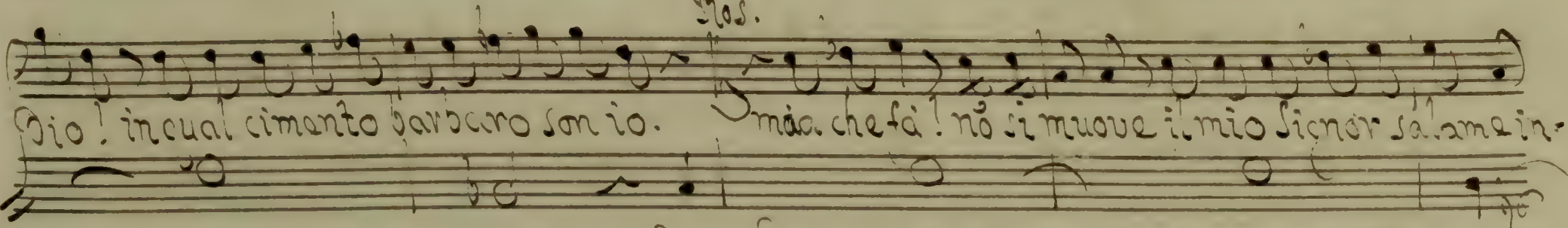


Em.

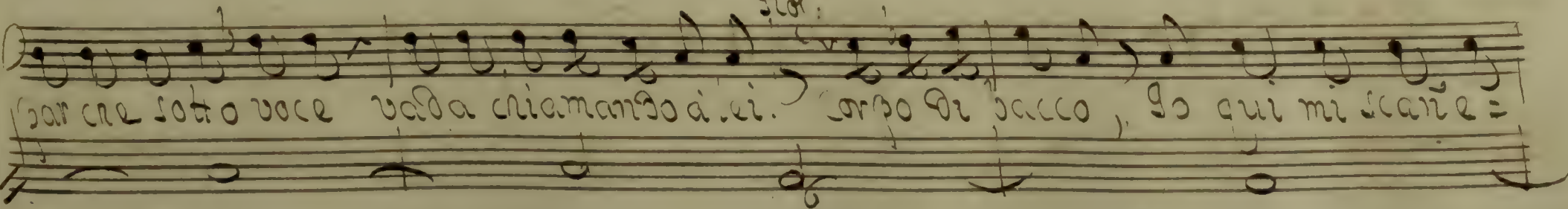
3ol.



3ol.



3ol.





rei. calandrino che fa tien preparati li musici <sup>Lau.</sup> son toronti <sup>Rol.</sup> vigli, che adde so vengo

preto spopolito <sup>Cal.</sup> presto: per le scale rombiti i collo con colter correte. il sa:

non l'ha chiamato due volte Donna Rosa e si è svegliato. <sup>Rol.</sup> dis per azione

<sup>Lau.</sup> vengo suo marito si è auato dal letto, ed è pagato nella Galleria. <sup>Rol.</sup> siam male-

Costa la si grazia mia - spopolito, più tempo di riguardonvi. ecco co:



*Cal.*  
Ieri conosci su malerado Cammaro intanto a trattenere io vado. Laurella amia

*Lau.* *Cal. an.*  
cilla è custodita bene sta in compagnia di Menica la vecchia della. e maestro Antonio

*Cal.* *Cal. an.*  
o vena: è che solo douea per te pensare. per lei anche per me. an Galeotta. che

*Lau.*  
si, che si, che in bocca qualche dente ti troua. e al suon intendo i tor poche parole.

*Scena 3<sup>a</sup>* *Gas.*  
Emilia ed Ippolito Emilia amia uisti con qual legge mi a ciò dona. Rosa



mi. *Es.*  
e ben che chiedi. rendi sen mio più mite lausterà tua virtù sieguimi o cara già

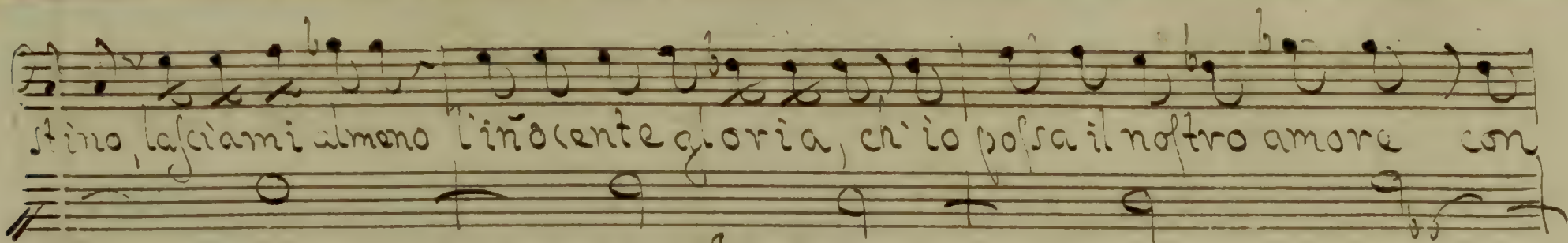
*Emil.*  
Sai, che sempre agresso va colà scusa ogni amoroso eccesso *Esposito* che dici

an Come mai come in punto di te di vergo date? questi no sono quei

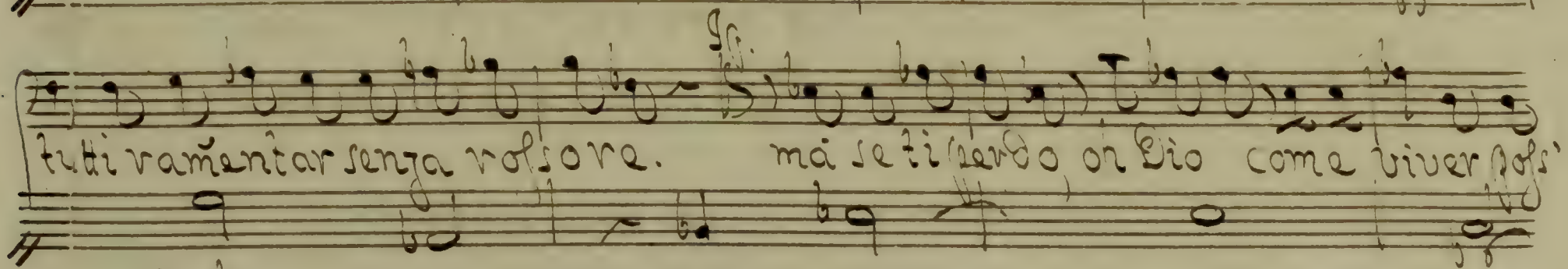
penzi d'innocenza cò quali alimentasti il nostro foco nel tuo letto abbia

loco di nuovo la virtù tornai te stesso, e sendovi diuisi un tiranno des:



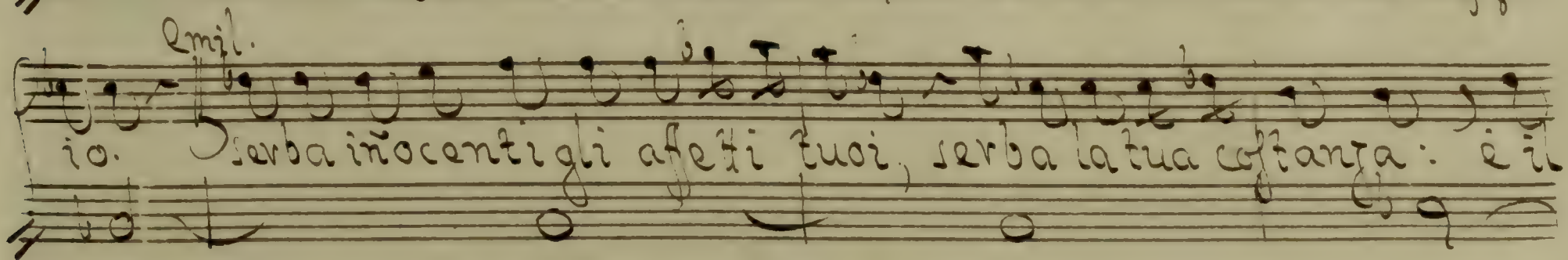


stino, lasciarmi almeno l'innocente gloria, ch'io possa il nostro amore con

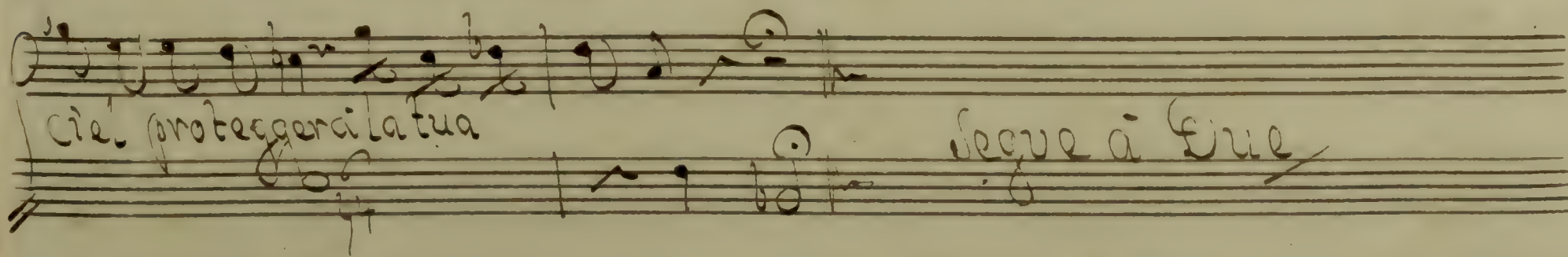


tutti rammentar senza dolore. ma se ti serbo, oh Dio come viver poss'

*Emil.*



io. Serba innocentigli affetti tuoi, serba la tua costanza: è il



Ciel. proteggerla tua

Segue a Due



Uni: *a meza voce*

Oboe

Trombe  
in B-flat

Viola

Emilia  
Soprano

*Spera bell' - dol*

Archello



Handwritten musical score on aged paper, featuring ten staves. The notation is in brown ink. The top two staves contain complex melodic and harmonic notation. The middle four staves are mostly empty, with some notes in the fifth and sixth staves. The seventh staff contains a vocal line with lyrics. The bottom two staves contain further musical notation.

Handwritten lyrics on the seventh staff:

mio placida un vi - la sorte forse può divenir spera, spera



placida vni di la sorte forse for-se può orientar  
come sperar - (poco)



Handwritten musical score on aged paper. The first two staves contain dense, complex notation with many beamed notes and slurs. The next four staves contain sparse notation, mostly consisting of single notes and rests. The last two staves are empty.

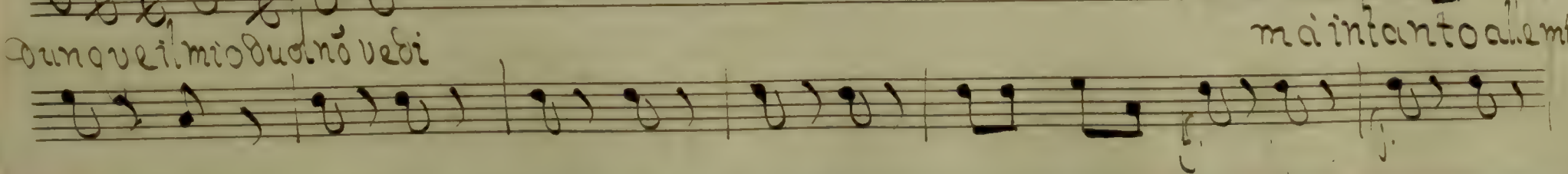
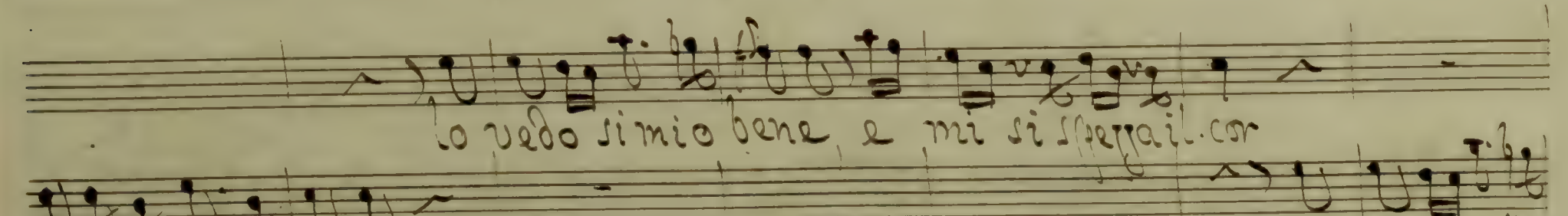
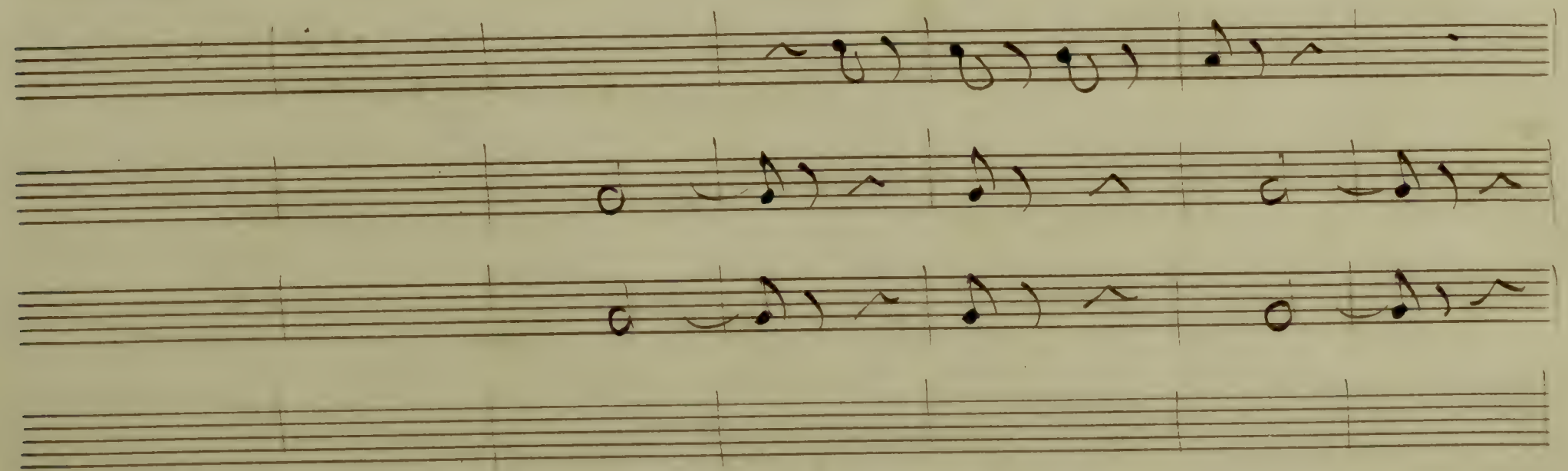
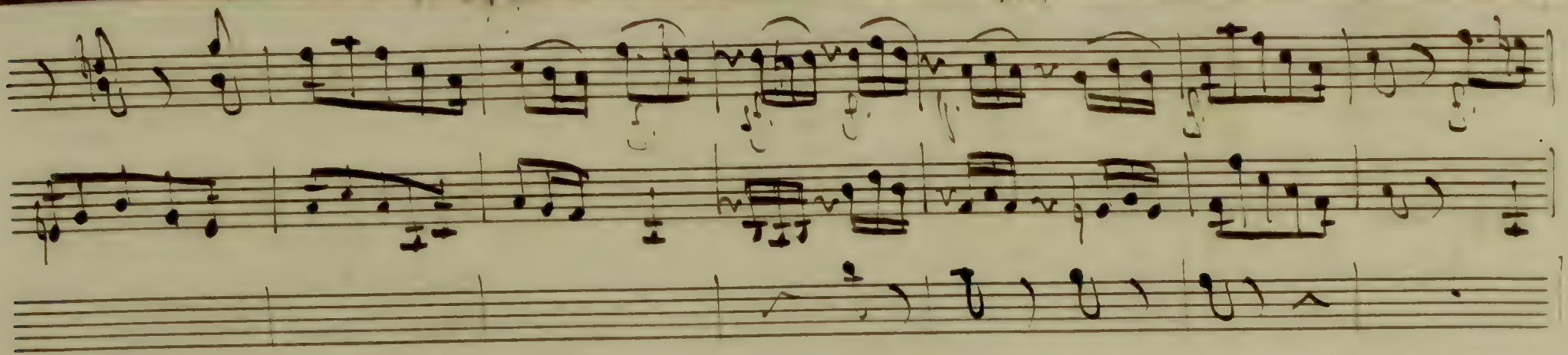
io Risa-ro alla mia morte et tu mi fai morir come sperar ri-



varo alla mia morte se tu mi fai - mi fai morir

Donque crudel mi credi





lo vedo sì mio bene, e mi si spezza il cor

non avei il mio duol non vedi

ma intanto ahi me



lo vedo si lo vedo si lo vedo mio bene, e mi si spera il  
bene no' cede il tuo rigor, ma intanto alle mie pene alle mie pene no' cede il tuo ri=



Handwritten musical score on ten staves. The first six staves contain musical notation with various notes, rests, and clefs. The last four staves are empty.

Handwritten musical score on four staves with Italian lyrics. The first two staves have lyrics, and the last two staves have lyrics and musical notation.

cor, e mi si sper - - - ga il cor spera bell'idol mio

cor nò ceda nò ca - - - da il tuo rigor Come sperar sol



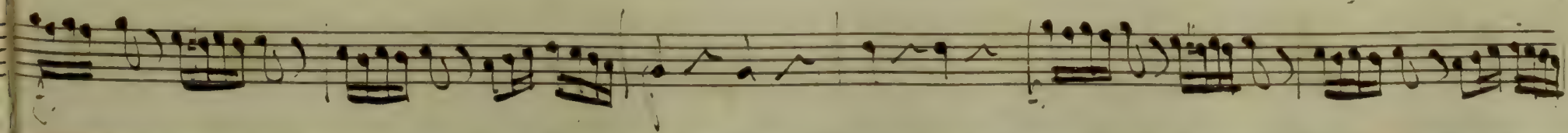
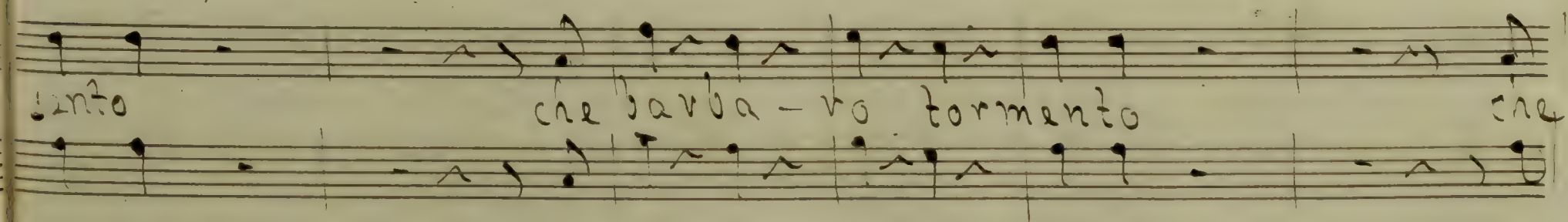
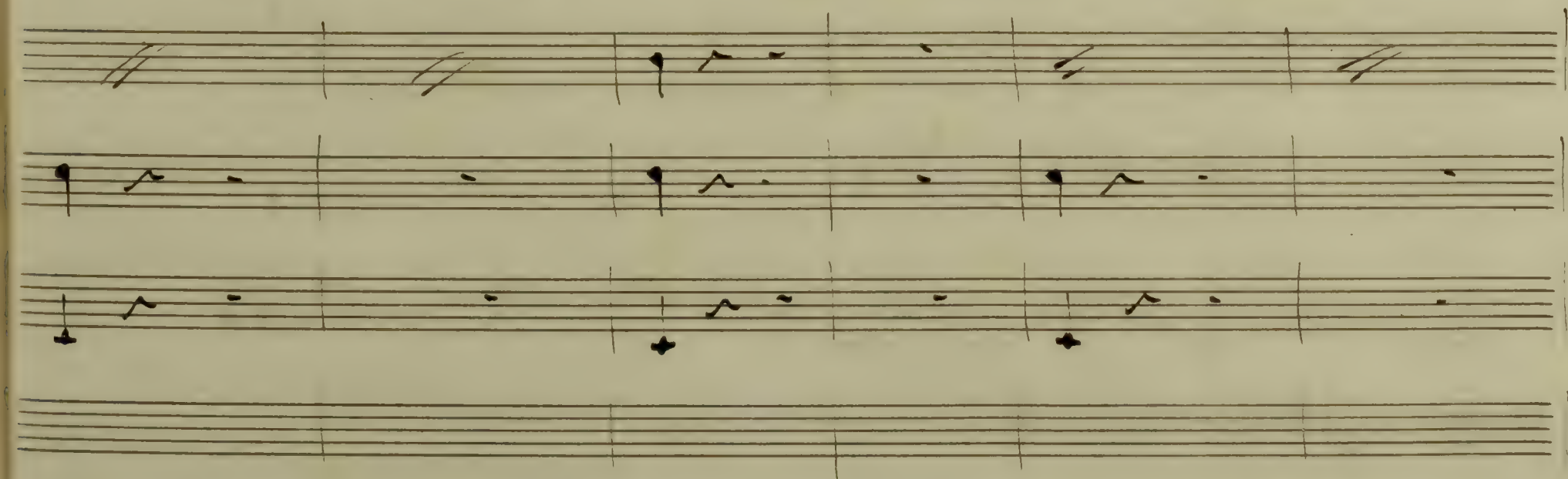
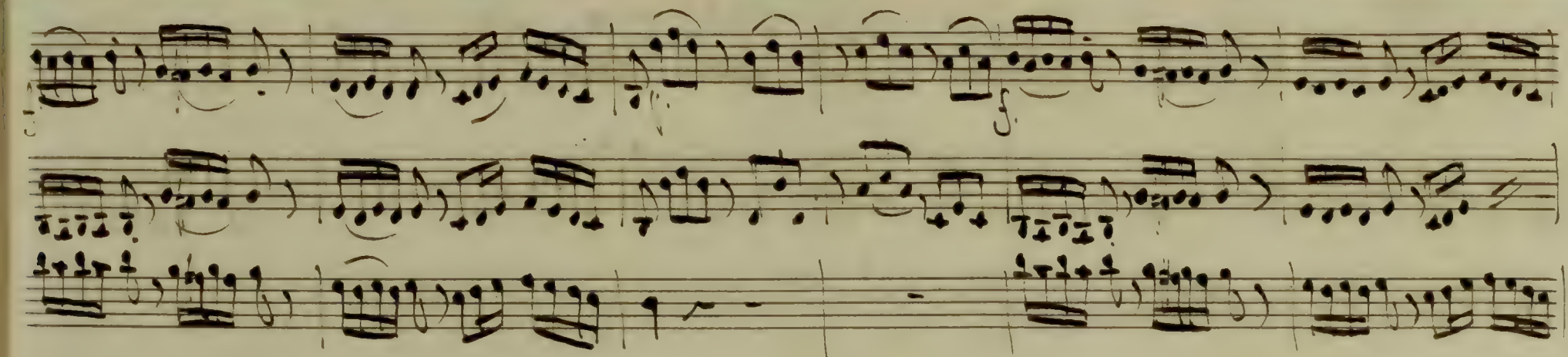
Handwritten musical score for piano and voice. The piano part consists of two staves with complex, rapid passages. The voice part is on a single staff, featuring a melodic line with a fermata and the marking "all." (allegro). The tempo marking "cres." (crescendo) is written above the piano part.

Handwritten musical score for piano, consisting of two staves. The music is written in a simple, rhythmic style, possibly for a vocal accompaniment or a simple piano exercise.

Handwritten musical score for piano and voice. The piano part consists of two staves with a simple, rhythmic accompaniment. The voice part is on a single staff, featuring a melodic line with lyrics. The lyrics are written in Italian. The tempo marking "cres." (crescendo) is written above the piano part, and "all." (allegro) is written below the voice part.

*Quando credel mi credi*  
*Quando il mio duol non vedi*  
*Ah che mancar mi*  
*Ah che mancar mi*

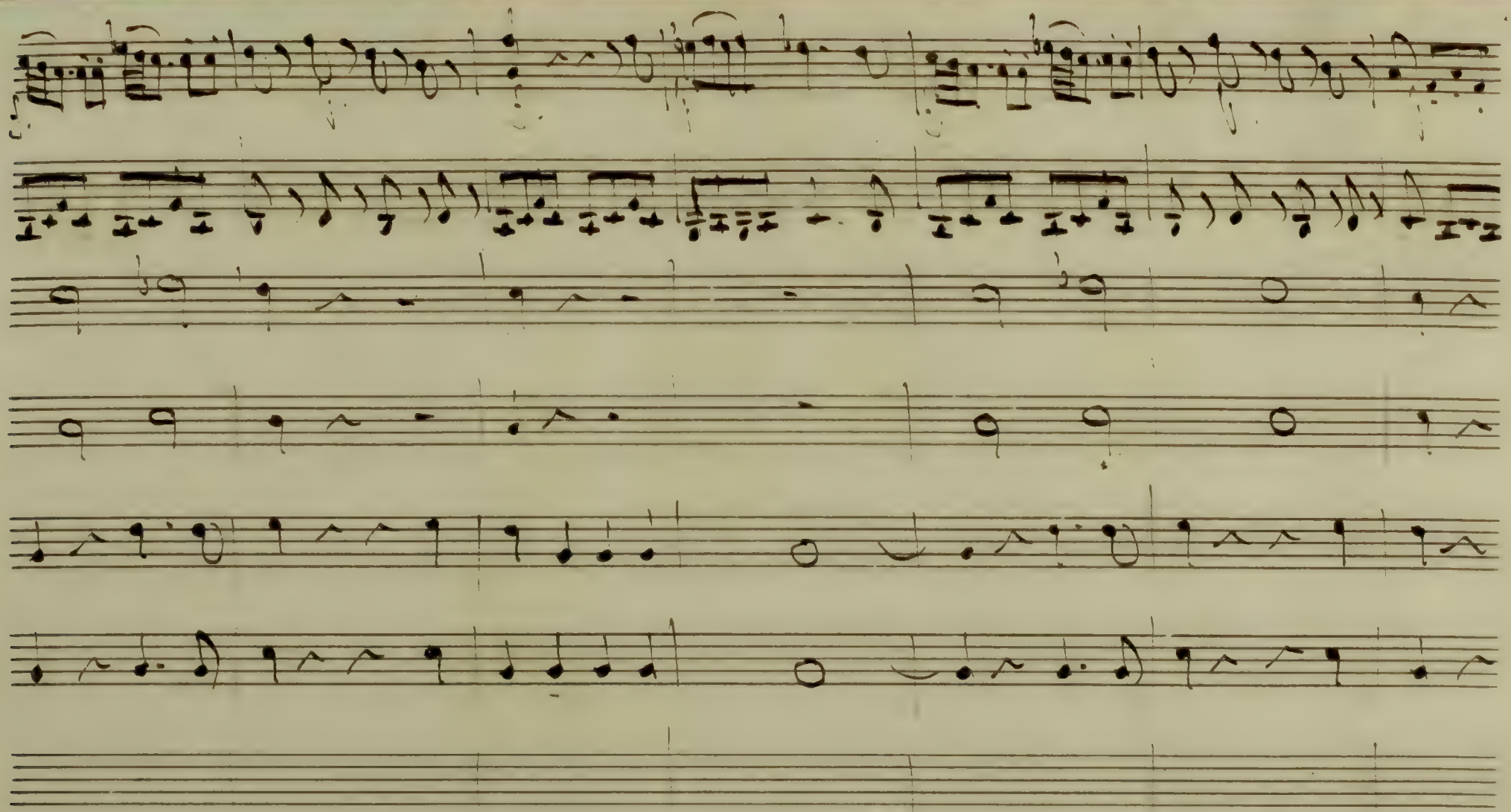






Handwritten musical score on aged paper, featuring ten staves. The notation is in brown ink. The first six staves contain instrumental notation, likely for a keyboard or lute. The seventh staff is empty. The eighth and ninth staves contain vocal lines with the lyrics "barbaro tormento, che barbaro dolor" and "lo vedo sì mio". The tenth staff contains a basso continuo line.





bene e mi si spezza il cor  
ma in tanto a. emie bene no cede il tuo rigor



Handwritten musical score on aged paper, featuring ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings.

**Staff 1:** Instrumental notation, starting with a treble clef. Includes dynamic markings: *cres.*, *f.*, and *f. a.*

**Staff 2:** Instrumental notation, starting with a treble clef.

**Staff 3:** Instrumental notation, starting with a treble clef. Includes dynamic markings: *cres.*, *f.*, and *f. a.*

**Staff 4:** Instrumental notation, starting with a treble clef.

**Staff 5:** Instrumental notation, starting with a treble clef.

**Staff 6:** Instrumental notation, starting with a treble clef.

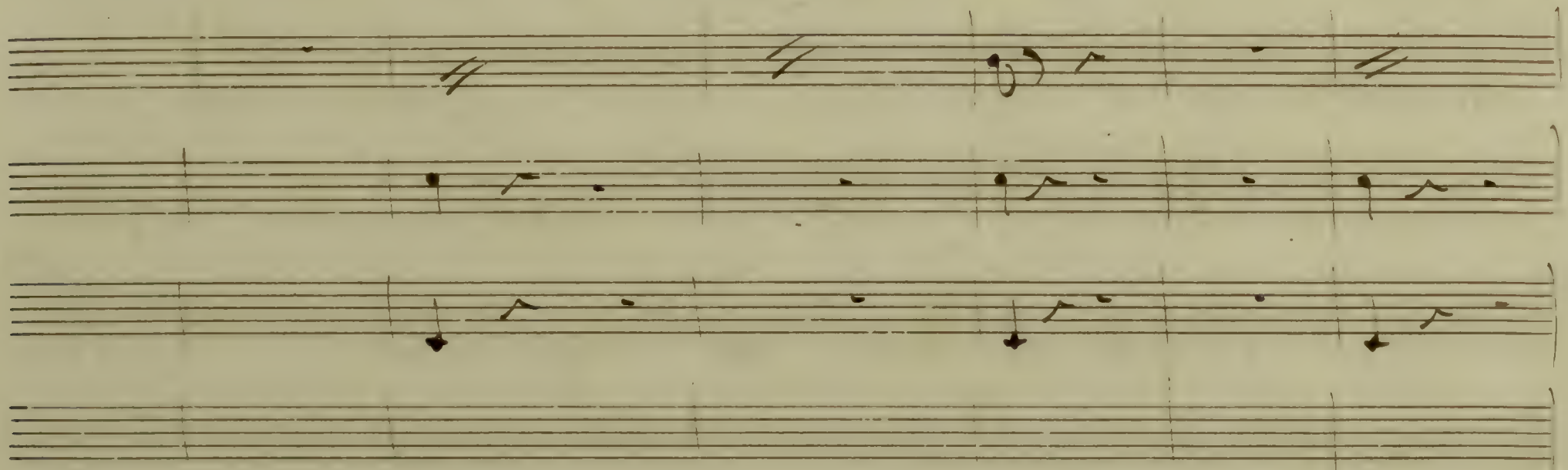
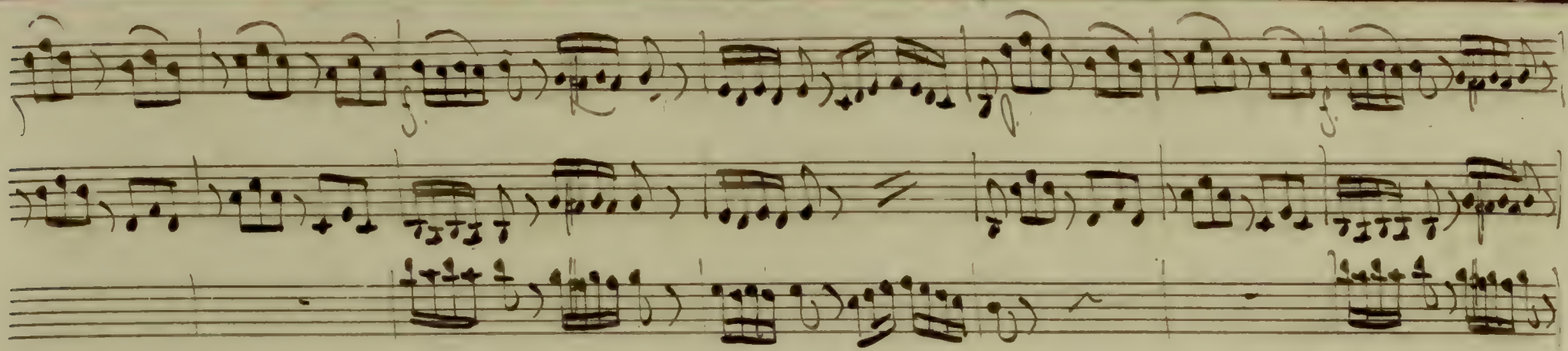
**Staff 7:** Vocal notation, starting with a treble clef. Includes the lyrics: *Europe*, *crudel mi credi*.

**Staff 8:** Vocal notation, starting with a treble clef. Includes the lyrics: *Europe*, *il mio duol nò vedi*.

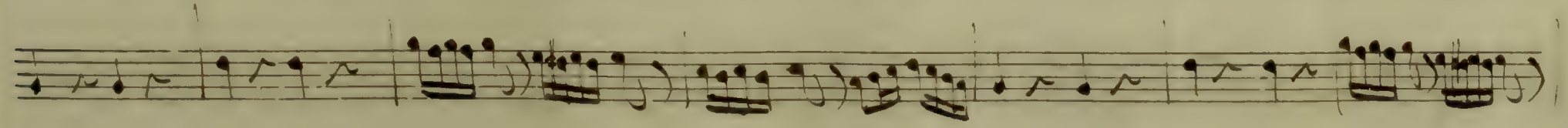
**Staff 9:** Instrumental notation, starting with a treble clef.

**Staff 10:** Instrumental notation, starting with a treble clef.





an che mancar mi sento che barba ro tormento

Handwritten musical notation for the vocal line, consisting of two staves. The notes are mostly quarter and eighth notes, with some rests. The lyrics are written below the first staff.



Handwritten musical score on aged paper, featuring ten staves. The notation includes various musical symbols such as notes, rests, and clefs. The lyrics "che barbaro tormento che barbaro dolor che barbaro" are written across the seventh staff.



Handwritten musical score for piano accompaniment, consisting of eight staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The first staff begins with a *cresc.* marking. The music is written in a single system across the staves.

Handwritten musical score with vocal lyrics. The lyrics are written below the notes on the staves. The music includes a *cresc.* marking. The lyrics are: "or che barbaro tormento che barbaro dolor che barba - ro do -".

or che barbaro tormento che barbaro dolor che barba - ro do -



Handwritten musical score for a vocal ensemble, featuring six staves. The notation includes various musical symbols such as notes, rests, and dynamic markings like "cra." and "f". The staves are arranged in two groups of three, with the top group containing more complex melodic lines and the bottom group containing more rhythmic or harmonic accompaniment.

Handwritten musical score for a vocal ensemble, featuring two staves. The lyrics are written below the notes. The notation includes various musical symbols such as notes, rests, and dynamic markings like "cra." and "f".

lor che barbaro tormento che barbaro dolor che barba-ro dolor che

Handwritten musical score for a vocal ensemble, featuring a single staff. The notation includes various musical symbols such as notes, rests, and dynamic markings like "cra." and "f".



Handwritten musical score for a string quartet, measures 1-12. The notation is on four staves. The first staff contains treble clefs and a key signature of one sharp (F#). The second staff contains treble clefs and a key signature of one sharp. The third and fourth staves contain bass clefs. The music consists of various note values, including quarter, eighth, and sixteenth notes, as well as rests. There are some handwritten annotations above the first staff, possibly indicating dynamics or performance instructions.

Handwritten musical score with vocal lines and lyrics, measures 13-18. The notation is on two staves. The first staff contains treble clefs and a key signature of one sharp. The second staff contains treble clefs and a key signature of one sharp. The lyrics are written below the first staff: "barbaro dolor che barbaro dolor che". The music consists of various note values, including quarter, eighth, and sixteenth notes, as well as rests. There are some handwritten annotations above the first staff, possibly indicating dynamics or performance instructions.



A handwritten musical score on ten staves. The notation includes various note values, rests, and bar lines. The manuscript is written in dark ink on aged, slightly stained paper. The first staff begins with a treble clef and a key signature of one sharp (F#). The notation is dense in the first few staves, with many beamed notes. A double bar line with a repeat sign appears on the second staff. The third and fourth staves have the handwritten instruction "con Vini" written above them. The fifth and sixth staves continue the melodic line. The seventh staff is mostly empty, with only a few notes at the end. The eighth and ninth staves have the handwritten instruction "barbaro Dolor." written above them. The tenth staff concludes the piece with a final cadence.

con Vini

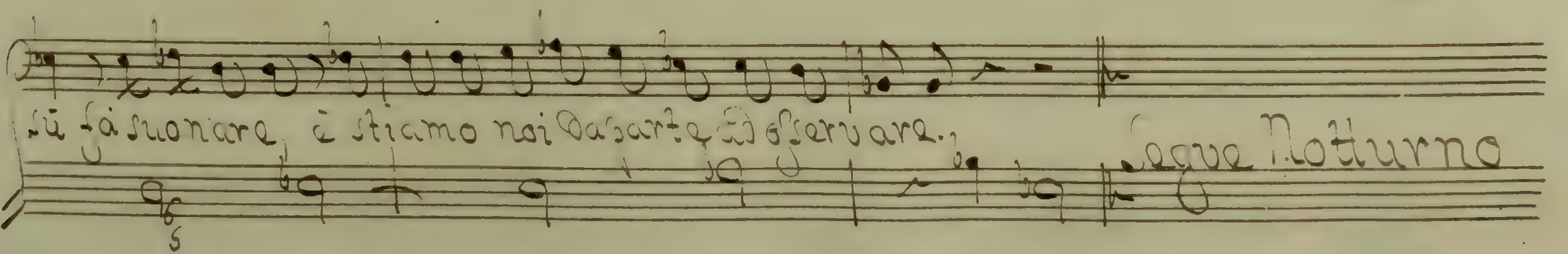
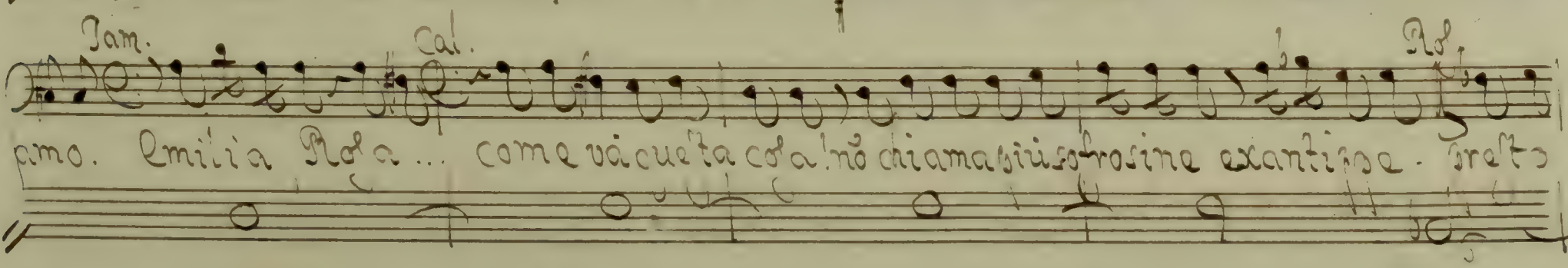
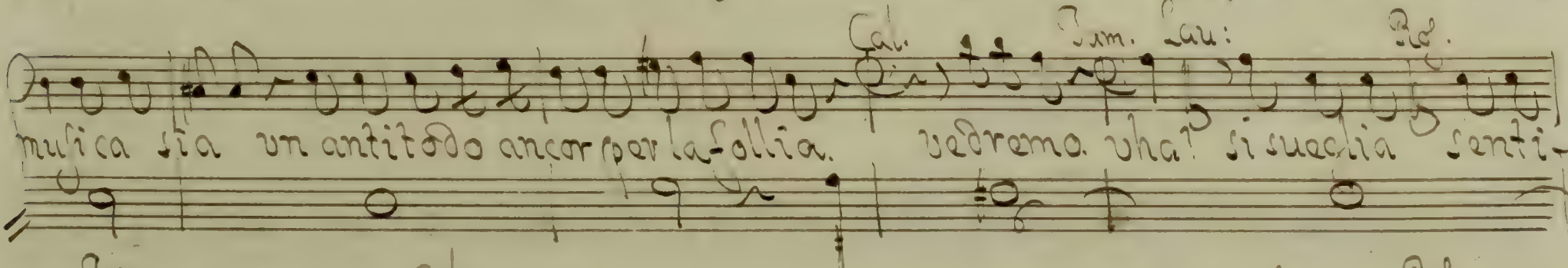
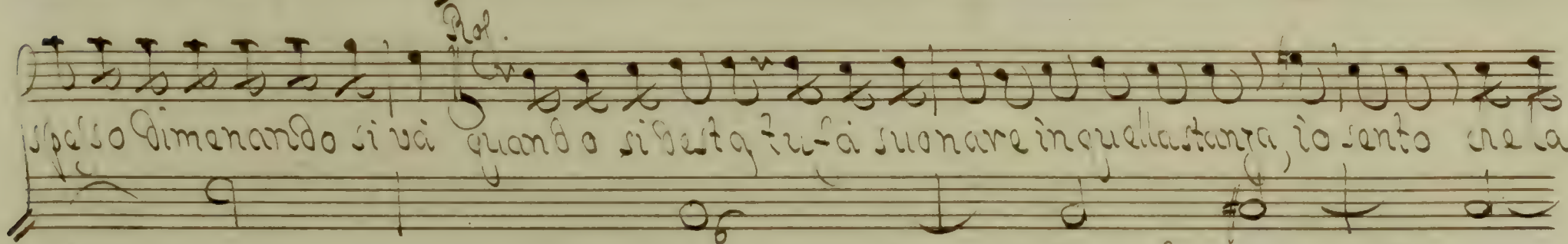
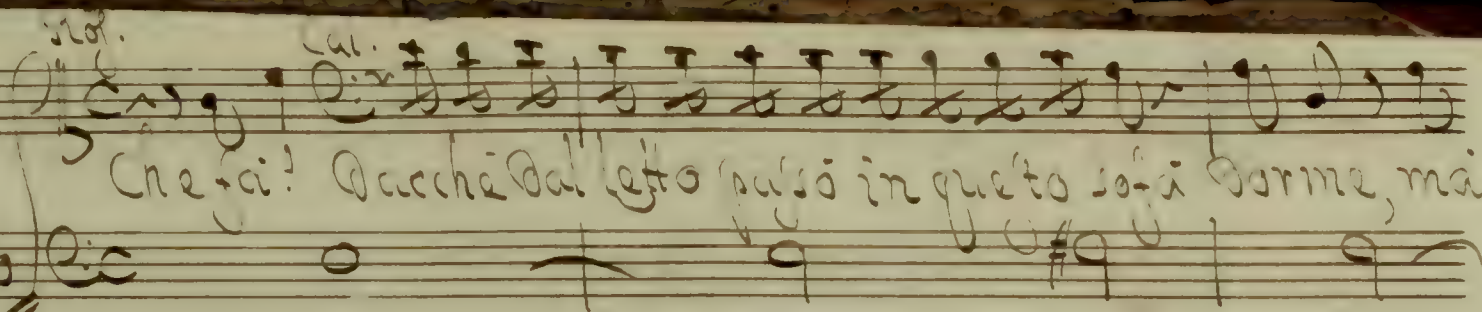
barbaro Dolor.



Scena 1<sup>a</sup>

Jamario Rosa

Lauretta, e Calandrino



Segue Notturno



*con sorcini*



Oboe



Corn



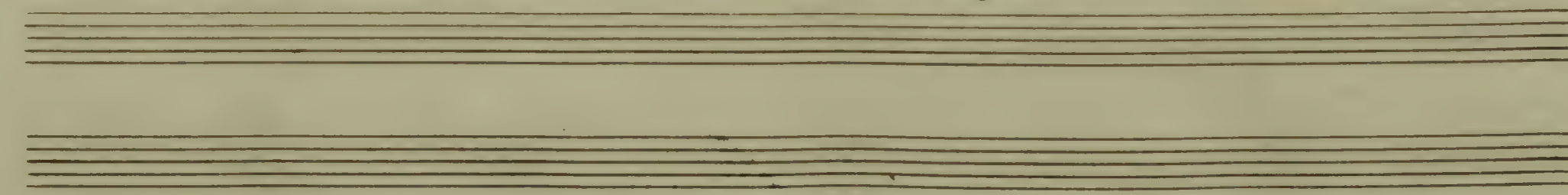
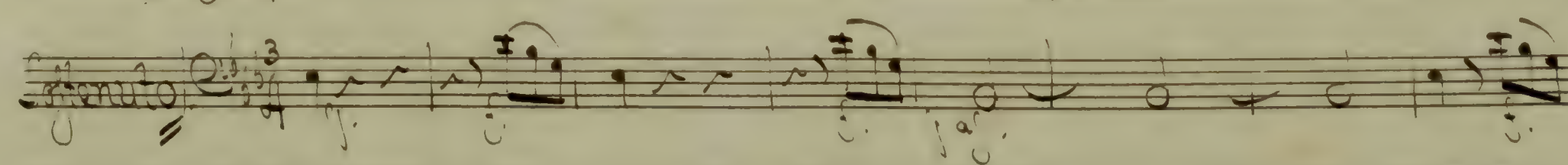
Clarin



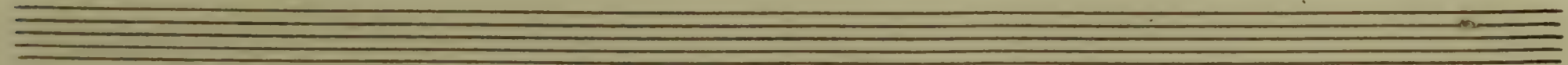
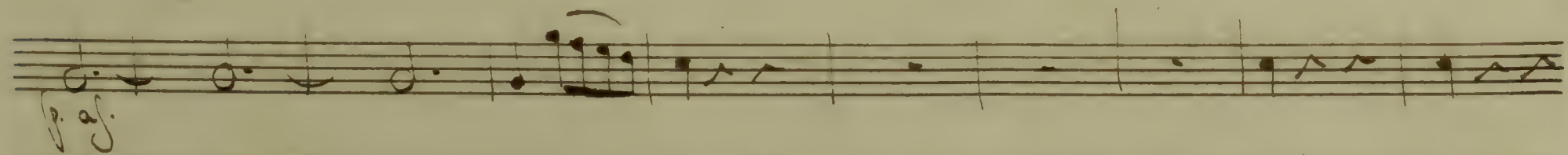
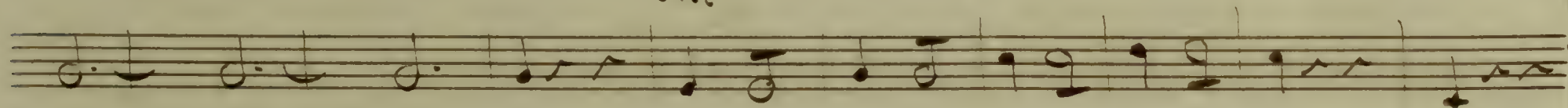
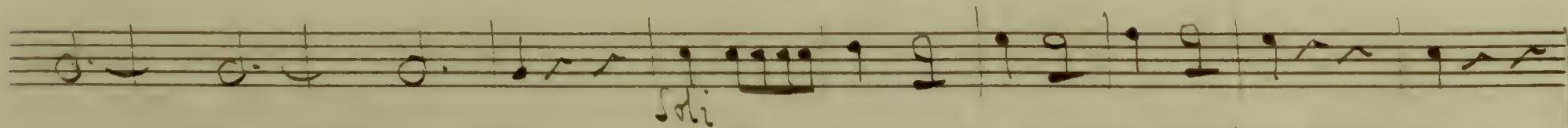
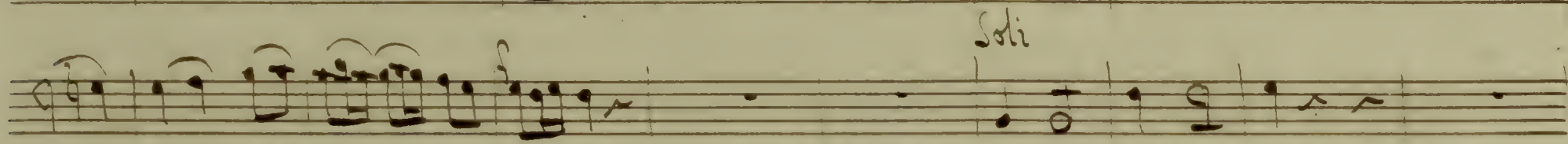
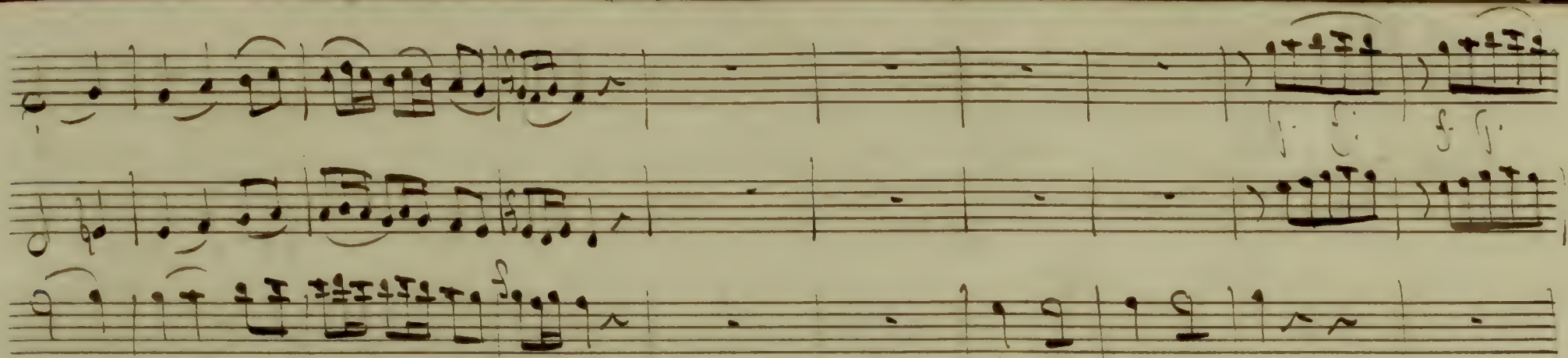
Viola



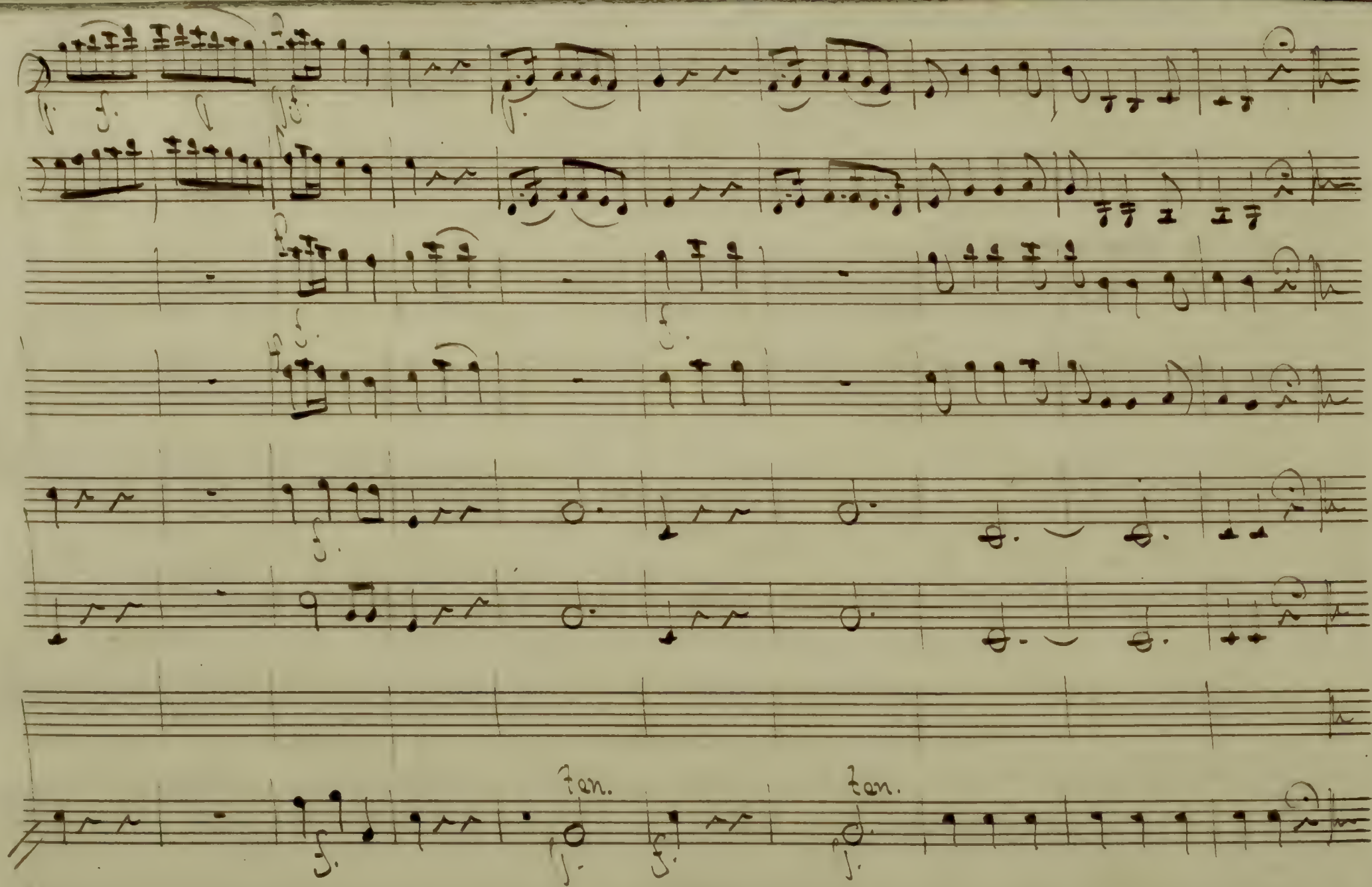
Mantenuto







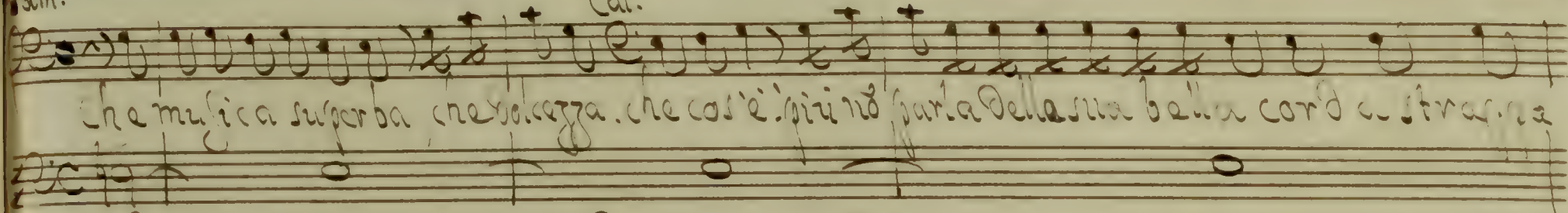






Dom.

Cal.

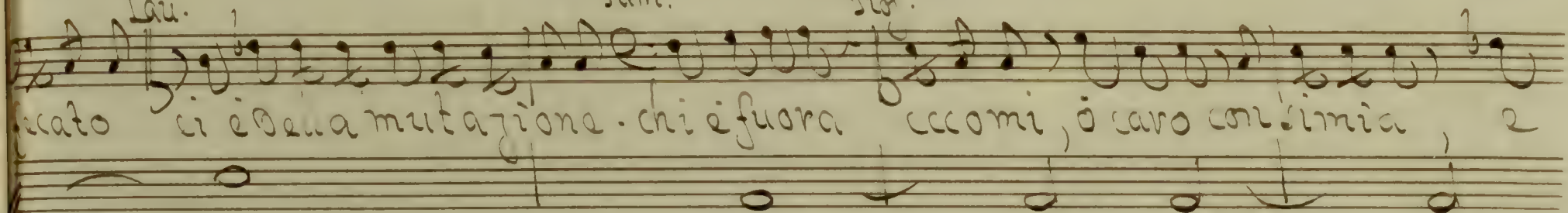


Che musica superba che volazza. che cos'è più no parla della sua bella corda strazina

Lau.

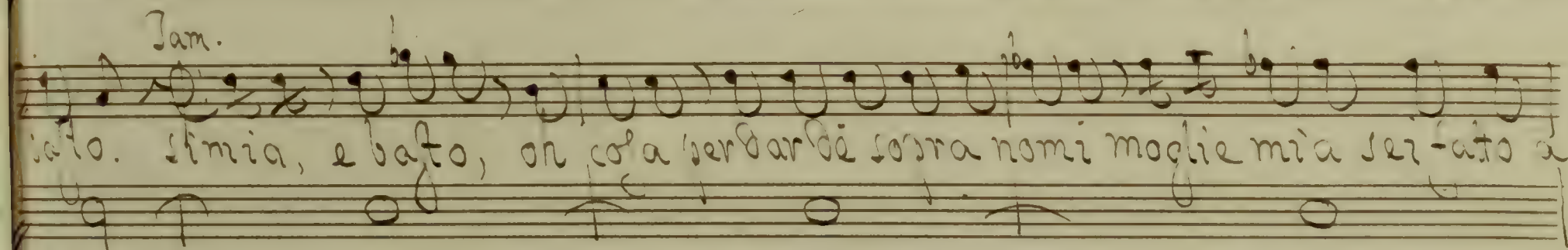
Tam.

Pol.

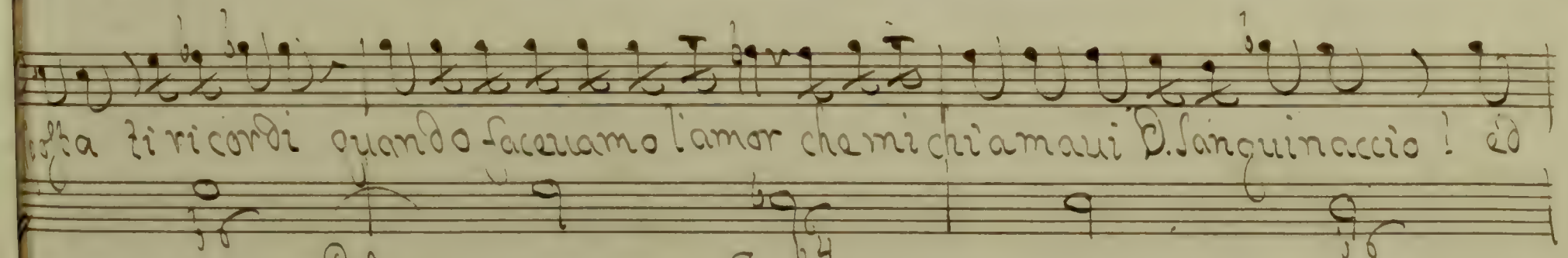


scato ci è bella mutazione. chi è fuora eccomi, o caro con simia 2

Tam.



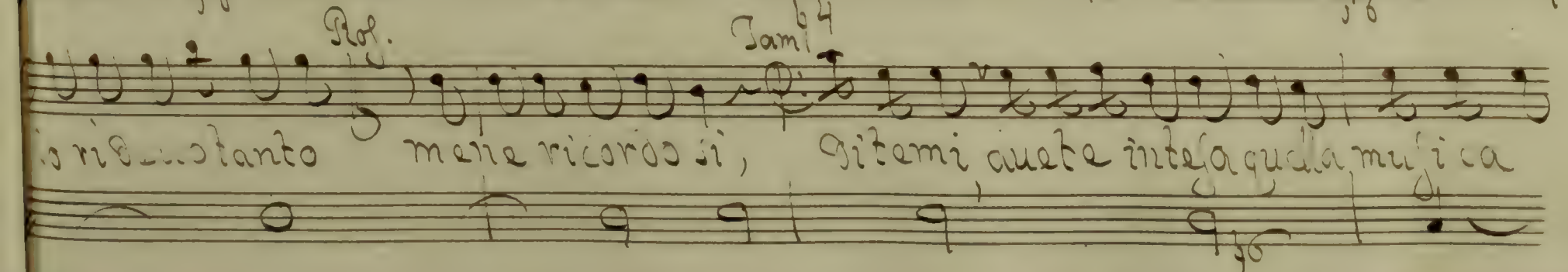
scato. simia, e bato, on co' a per dar de sopra nomi moglie mia sei-ato a



scato ti ricordi quando facevamo l'amor che mi chiamavi D. sanguinaccio! ed

Pol.

Tam.



io ricordo tanto mene ricordo sì, ditemi avete inteso quella musica



*Can.* *Dam*  
era un pezzo di latte, e miele. vi piaceva. e come mio Calandrino era più della

*Can.*  
sai di quell'altra sonata, che tu fai spesso spesso colta o gesol breutto della musica

*Can.* *Ref.*  
sua, a quel che vedo, e si è scordato in tutto: che forse mai guarito volesse i

*Dam.* *Ref.*  
cielo, e quel mezzo d'ito. ma dimmi cosa un poco, che musica era quella furo-

nò questi musici venuti per sonar questa sera nella festa di ballo che danno questi



*Tam.*  
 nostri piggionanti feste di ballo matti da catena, io quando sento ballo sento il

*Ros.* *Tam.*  
 diavolo De quella sua Finnastica. ma volta per provarmi a ballare il cortiglione m'ebbia

*Cal.*  
 rompere il collo d'allora in poi ballo mai piu'. be = nissimo, un filosofo

*Tam.*  
 come siete voi co = si doveva fare. Fi = losofo le brache del compare. Jo fi =

*Ros.*  
 losofo? Oh senti, io che in quattordici anni non pas = sai alla suola i deponenti De sua =



*lau:*  
rito, è guarito. Ma come così presto: col dormire spesso i mali si sogliono gua-

*Tam:*  
rire. Sai Rosa mia la bella scorpacciata di sonno, che mi ho fatta, io mi

seno altrettanto. vera-mente ne avevo di bi- sogno, e credo di aver fatto qualche

*Ros:*  
sonno, una confusa idea mi è restata di cose, che so io... Oh via non ci pen-

*Cal:* *Tam:* *Ros:*  
sar marito mio. quel sonnifero è stato prodigioso. ma l'Emilia dov'è! Direi



già-meschina me, se ne fosse andata via *Sam:* Lauveta va la chiama *su:* Cecola che

viene *Los:* Ritorno in vita *col:* corso del de-monio. *Cos:* Che cos'è? *Cal:* viene cilla e mastro Antonio

*Los:* son tornati, maledetti *Scena V.* *Emil:* Ah! caro padre mio *M. ant:* cove de

*al:* Tata, mascolo mio *N. Ant:* Schiavo si Valan = rommo, chillo marito è stato proprio guappo. Che guò, te

veo, è ncaggio chillo gusto ch'avette quanno pateamo sene fujette da lo tarce-nale. comme



*Tam:* *M. ant.* *Tam:*  
staje per ser = viri, ma che a bito ri = dico lo è mai questo? com a dicere. ah ah ah

*M. Ant.*  
la bella vista sembr di un' os ped al servizialista. si ma, malora, tu me scanna =

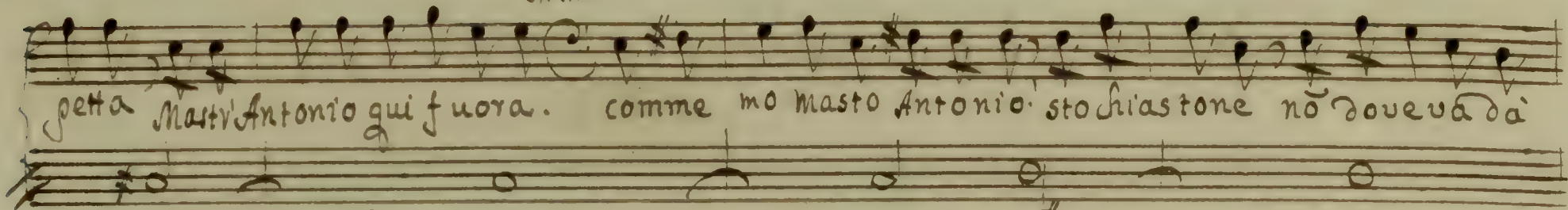
*Tam:* *M. Ant.*  
line ah ah per bacco sei un vero pulcinella. oh pluto! Chisto à perzo le cervella

*Dos:* *pp:*  
marito mio, lo ti presento questo Sentil'uomo onorato: permettete, che

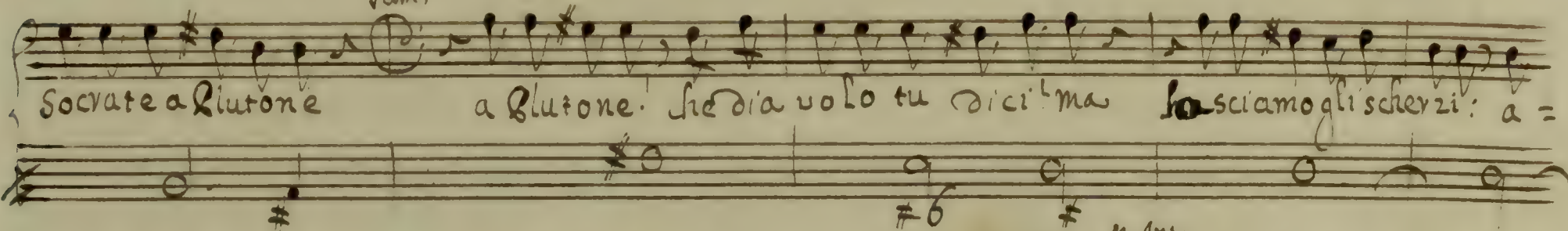
*Tam:* *M. Ant.* *Tam:*  
tra gli vostri servi Ippolito si conti - mio Signore mo si mo tutte orzi si masto - as =



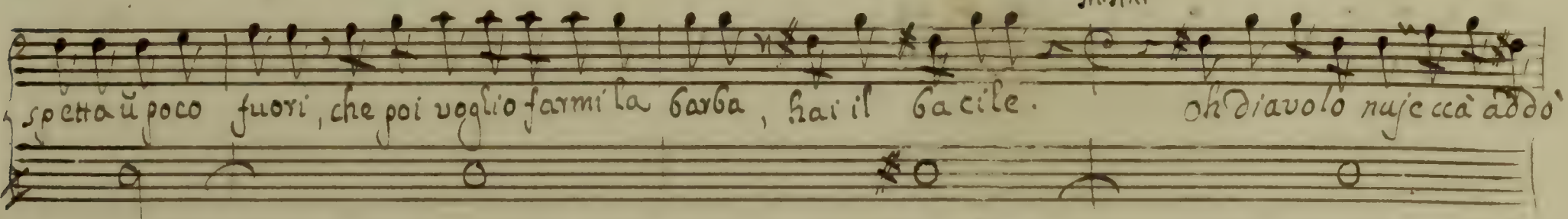
*M. Ant.*



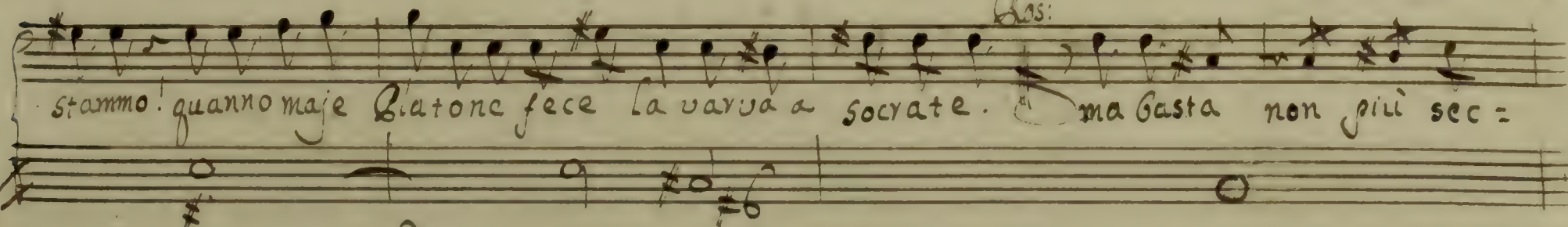
*Sam:*



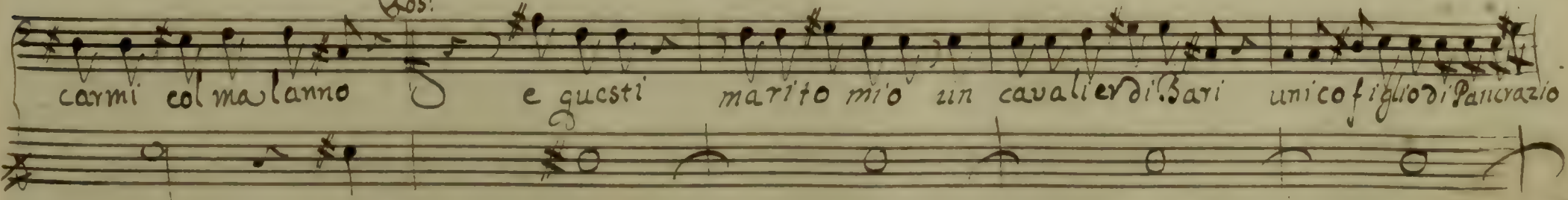
*M. Ant.*



*Qos:*



*Qos:*





Raga, che il cielo l'abbia in gloria, ei di tua figlia vorrebbe esser marito, ne per lei può ritrovar miglior

*M. Ant.*  
partito. Chi te l'ha detto? e n'è chesimo ciundie. *Dam:* Zitto tu, mio signore, giacche lei si è da:

gnato di pigliare il possesso anticipatamente dalla mia casa, quando onore può aver la mia

figlia d'esserle moglie e serva, lei la sposi, e in segno del mio affetto io verrò di persona a farli il

*Sp:* letto Si = gnor che obligazi = one. *Emil:* Ah Padre, oh Dio! *Sp:* Cara sei mia. *Emil:* Mio dolce a =



*Ros. aur. Cal.* *al.*  
mor sei mio. E viva i sposi, e viva Non ce de che obricato a uss'igno =

*M. Ant.*  
ria scostate nenna mia, ca nò dicenno a te ne che fa = cimo mesposio puro a

*au:*  
figlieta il malancheti tolga animalaccio, che razza di parlare O ma nò bi =

sogna strapazzarlo tanto. voi finalmente quanto era uate frenetico gli avete posto nel

*Sam:* *Ros.*  
capo tante tante Ragazzate Io frenetico lascia marito mio questa canaglia, e



*Sam:*  
meco veni di là, che tutto fil fil ti contero'. *Ros:*  
Dunque egli è vero che fui pazzo che

*Sam:*  
pazzo, un poco immaginario basta, vienmeco. oh cattera questo sì che nò ci è =

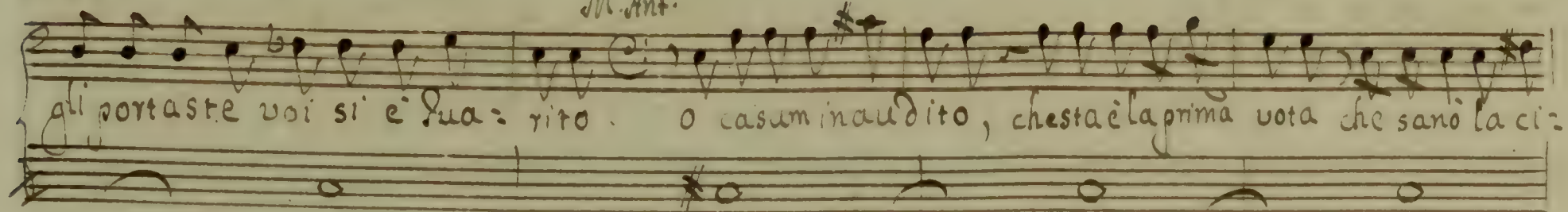
*Emil:*  
va in calendario. Ippolito, — Emilia si = amo a servirvi. O ora ben

mio ve = destì, il ciel che tutto regge, un' innocente amor come protegge.

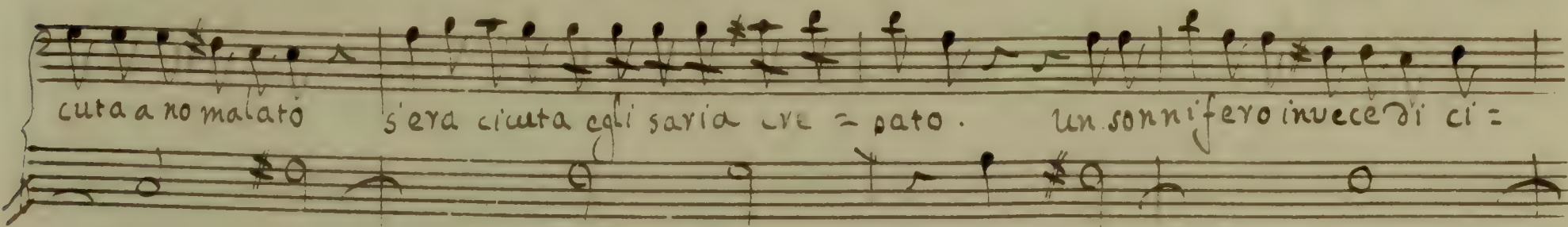
*M. Ant.* *lau:*  
ne s'ia maddama, e vero ca Socrate mpazzette. certamente, e con quella bevanda che



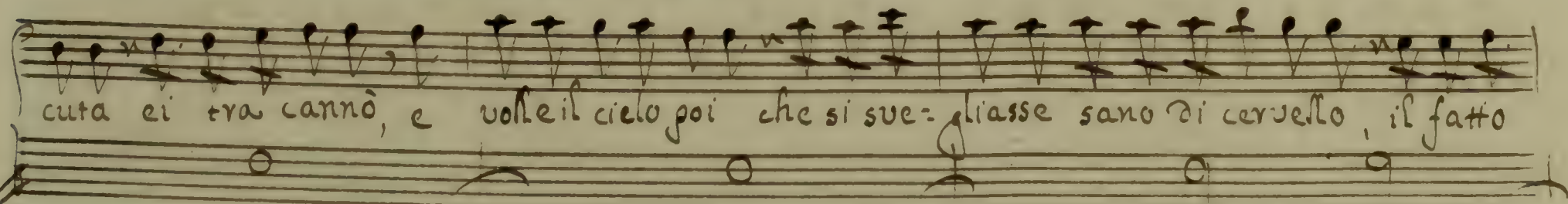
*M. Ant.*



gli portaste voi sì e sua: rito. o casum inaudito, ch'è sta è la prima vota che sanò la ci:

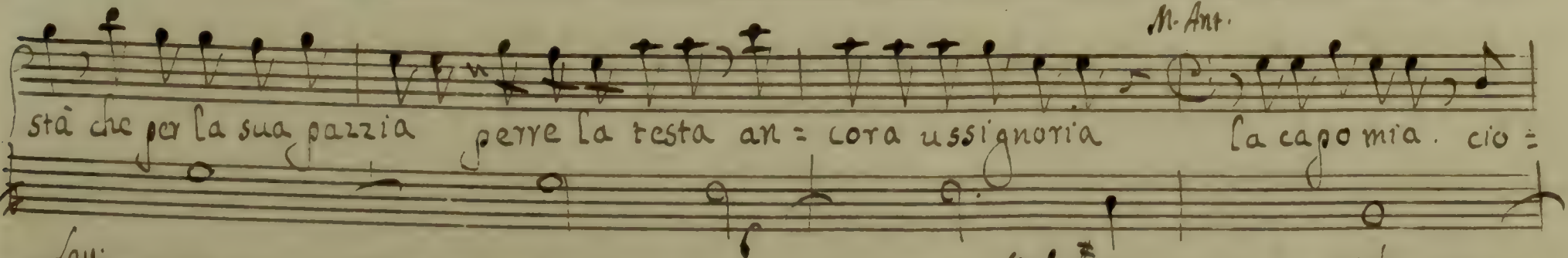


cuta a no malato s'era ciuta egli sarìa cre = pato. un sonnifero invece di ci =



cuta ei tra cannò, e volle il cielo poi che si sve = gliasse sano di cervello, il fatto

*M. Ant.*

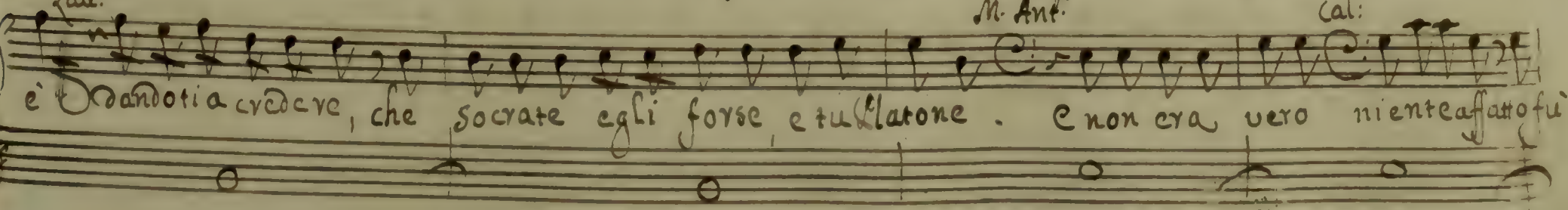


stà che per la sua pazzia perre la testa an = cora ussignoria la capo mia. cio =

*lan:*

*M. Ant.*

*cal:*



è dandoti a credere, che socrate egli forse et ucllatone. E non era vero niente affatto fu



tutta alterazion di fanta - sia, ma egli è qua - rito. resta solo, che si guarisca il

M. Ant.  
tuo cervello ancora parlo da vero amico. e me lo dice mo potta de nico

mo che m'aggio venuto le ra - sole! e mo come sbar - gizzo cō nā crasta. *Lau:* No im porta, po =

tete pi - gliando ote fresca ritor - nare al vostro primo stato, noi siamo

quattro due belli matri - mon - si potremmo far così tra noi, calan =



*M. Ant.*  
Orino con Cilla, ed io cō voi. Lo Golese lo cielo, e me le:

*Al.*  
vasse stagliarulo de figlie ma dagl' uochie ma pe me voca fora a quel che

*Al.*  
vedo, an = cor tu sei entrata di amor nel fornicajo. O si suol dire ch'ogni gat:

*Al.* *M. Ant.*  
ta ha il suo - Pen najo Sno = pa' che dice, nce sposamo nquatto. e

*Al.*  
chilla la te vo uh, siente, siente, dice si tu mme vuò fall'a Ge =



*M. Ant.* *Cal.*  
dere, quando parlo com mico com't'esceno li vocchio ma la vuoi. Tu

Dimmi di no'; noi fin da oggi che ci sposiamo, e si = amo fuor d'affanno

*M. Ant.* *Cal.*  
e fuss' ac = ciso mo me staje zucano dunque sol vesta di sposarci

*M. Ant.*  
noi la mano su bellezza, tu vor = risse, che se verefe = casse chillo

suono che te fa: ciste, ma riesce a Gessena, marzo m'ave a gran cato statte



*fau:*  
bona Ah barba ro! fermate, e già che disprezzate l'amor mio crudel, qui almen so-

*Cal:* *M. Ant.*  
frite di vedermi mo-rir, e poi partite che furba. ora uscìo

*fau:*  
vèda sta maddamma com' à pigliato fuoco / te la farò se aspetti un' altro

*poco*

Segue a 4.



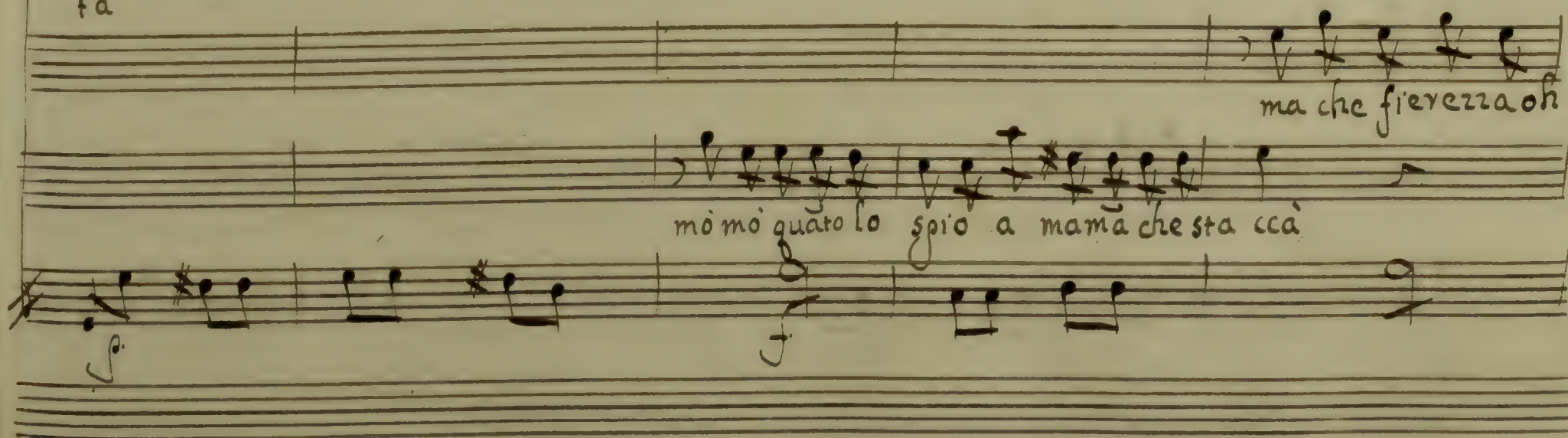
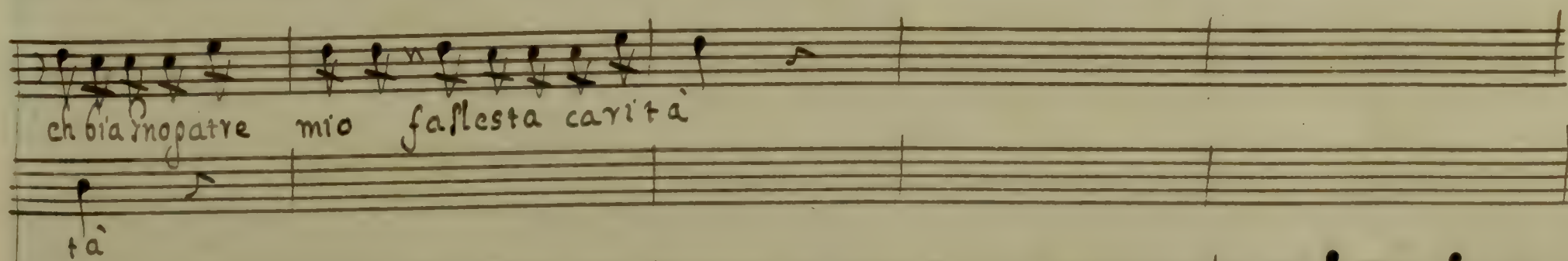
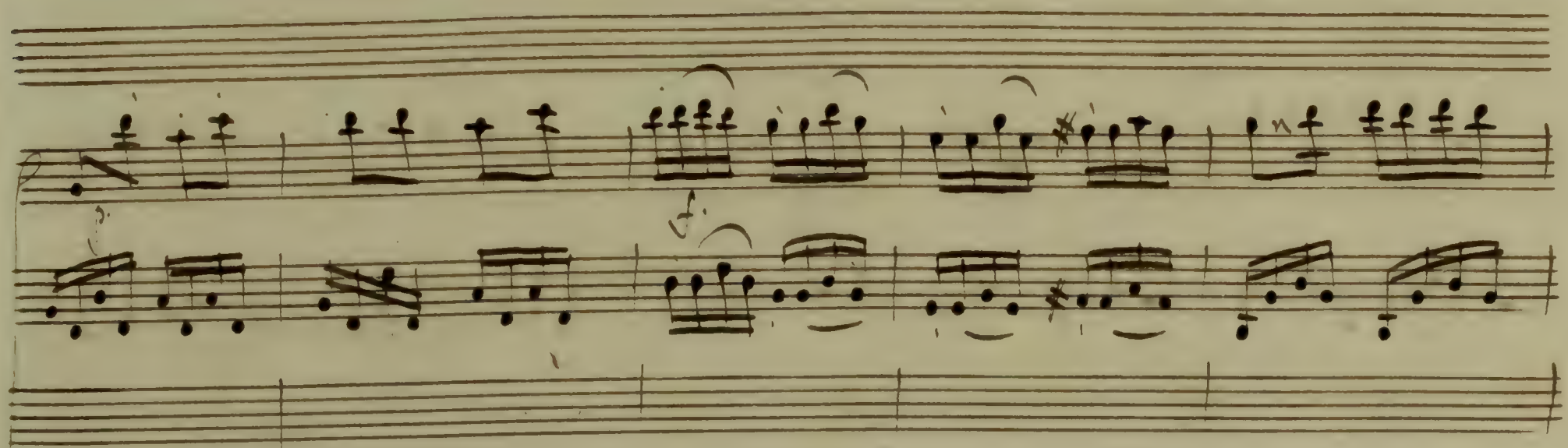
Handwritten musical score on aged paper, featuring multiple staves and instrumental parts.

The score includes the following parts and markings:

- 88<sup>ni</sup>:** A marking above the first staff, possibly indicating a measure or section.
- Violon:** Labeled on the second staff.
- Cello:** Labeled on the third staff.
- Violoncello:** Labeled on the fourth staff.
- Alondrino:** Labeled on the fifth staff.
- M. Antonio:** Labeled on the sixth staff.
- And:** Labeled on the seventh staff.

The musical notation includes notes, rests, and dynamic markings such as *f.* (forte) and *f.* (faint). The lyrics "Dunque morir - deggio senza trovar, trovar più =" are written below the Violoncello staff.



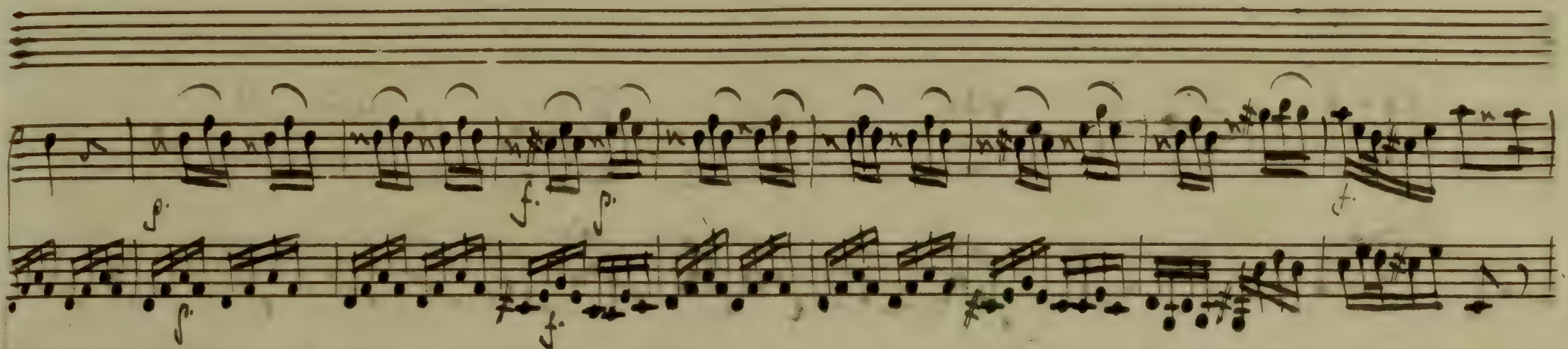




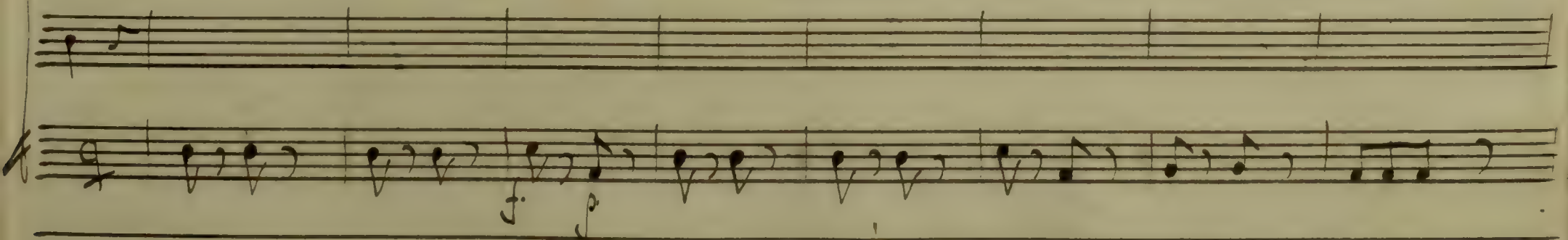
The image shows a page from an old handwritten musical manuscript. The paper is aged and slightly discolored. The music is written on several staves. The first system consists of two staves with musical notation. The second system consists of three empty staves. The third system consists of two staves with musical notation. The lyrics are written in Italian. The first line of lyrics is "Dio che nera crudel: ta". The second line of lyrics is "nò serve che si appretti il mio Sign: Dò quello, cā videlo ze- tiello volimmo nuj e Re-". The music is written in a style typical of 18th or 19th-century manuscripts, with various note values, rests, and dynamic markings like "f." (forte).

Dio che nera crudel: ta  
nò serve che si appretti il mio Sign: Dò quello, cā videlo ze- tiello volimmo nuj e Re-





Ah! che mi manca il fiato oimè ge - lar mi sento ge lar mi sento cu:





*Allegretto*

Handwritten musical notation for the first system, featuring a treble and bass staff with various notes, rests, and dynamic markings like 'f.' and 'p.'.

Two empty musical staves with a treble and bass clef.

Del sarai con- tento, io cado io moro già io cado io moro già

Handwritten musical notation for the second system, including lyrics and musical notes.

Two empty musical staves with a treble and bass clef.

*Allegretto*

Handwritten musical notation for the third system, including lyrics and musical notes.



Propà si è morta fui mon cenne

vetela la pove-retta

cattera un parpeto pe me le vene

figlia re-sorzeta

f-p



Handwritten musical notation on two staves. The top staff contains a series of chords, mostly triads and dyads, with some accidentals. The bottom staff contains a series of eighth notes, some beamed together, with some accidentals. Dynamic markings 'f' and 'f. ass.' are present.

Two empty musical staves.

Ahi!

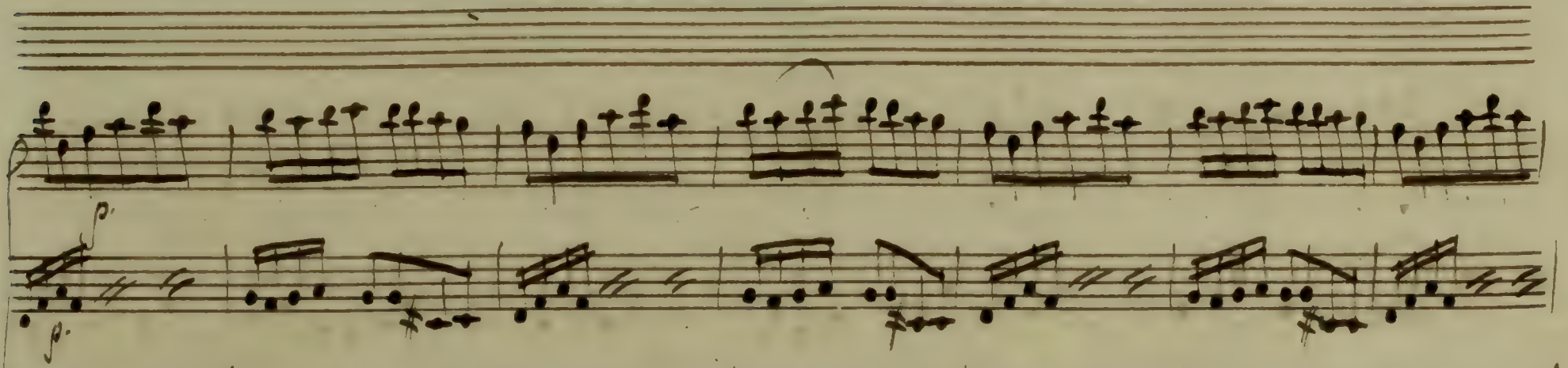
Handwritten musical notation on two staves. The top staff contains a few notes and rests. The bottom staff contains a series of eighth notes, some beamed together, with some accidentals.

su co = raggio che Mastr' antonio ti sposera'

Inossi te sposo eccome cca' Inossi te sposo eccome

Handwritten musical notation on two staves. The top staff contains a series of eighth notes, some beamed together, with some accidentals. The bottom staff contains a series of eighth notes, some beamed together, with some accidentals. Dynamic markings 'f-p' are present.





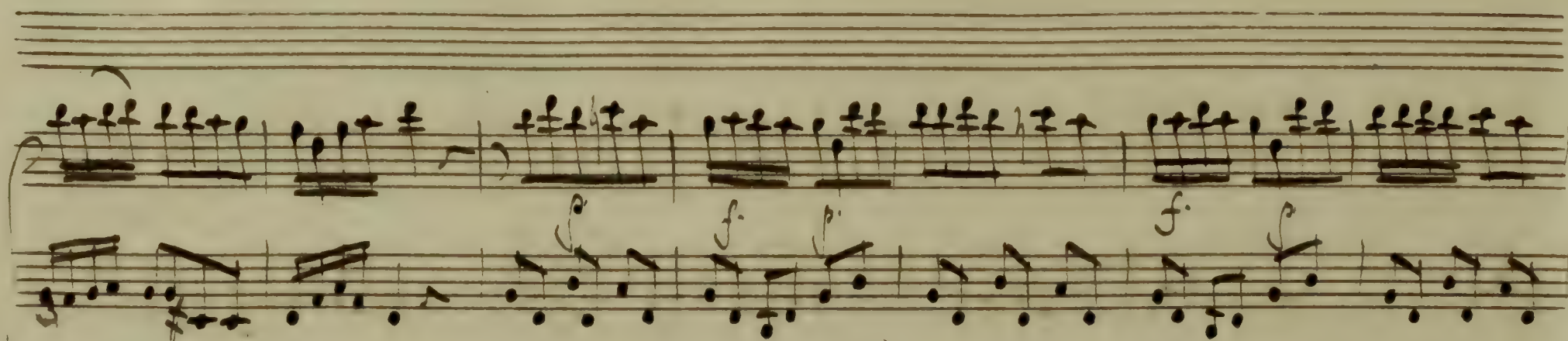
*Gia che sei mio son già sa-nata, nō hò più male vicino a te*



*malora è posta me l'aje sonata bellezza*



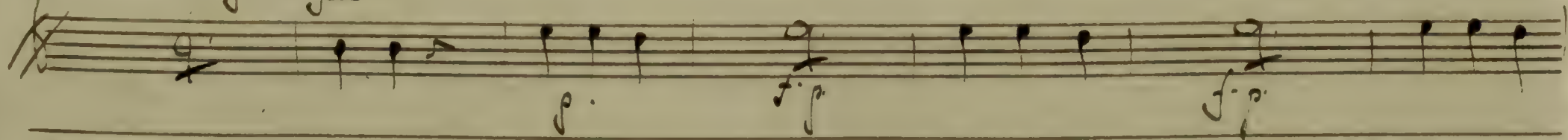




Inopà na morta te si sposara, nò t'accostare chiu rent' amè

La furba ch'ietta te l'à so:

Dance co nò juè juè





Handwritten musical score for the first system, featuring a treble and bass staff with various notes, rests, and dynamic markings like 'f' and 'p'. The word *segue* is written below the bass staff.

*Inopà na mortate si spo = sata non t'accostare chiù rent' a mè nò t'accor-*

*Gia che sei mio sò già sa = nata non ho più male vicino a te nò ho ohi*

*nata ah ah che riso ci ho gusto affè la furfa chieta te la sonata ah ah che riso ci ho gusto affè ah ah ne*

*m'alora è posta me l'a sonata bellera dance cò nò jùe jùe belezza*

Handwritten musical score for the second system, featuring a treble and bass staff with various notes, rests, and dynamic markings like 'f' and 'p'.



The piano introduction consists of two staves. The upper staff features a series of chords, some marked with a forte 'f' dynamic. The lower staff contains a melodic line with eighth and sixteenth notes, also marked with 'f'.

The vocal melody is written on a single staff with lyrics in Italian. The piano accompaniment is on a lower staff, featuring a simple harmonic line with chords and dynamics like 'f' and 'f.p'.

stare chiù rente a me' Snopà na morta te si spo-sata nò t'auo stare chiù rente a  
male vicino a te già che sei mio sò già sa-nata nò hò più male vicino a  
riso ci ho gusto affe' la furba cchièta te l'ha piantata ah ah che riso ci ho gusto af-  
dance co no due' due' bellezza dance ————— bellezza dance co no due'



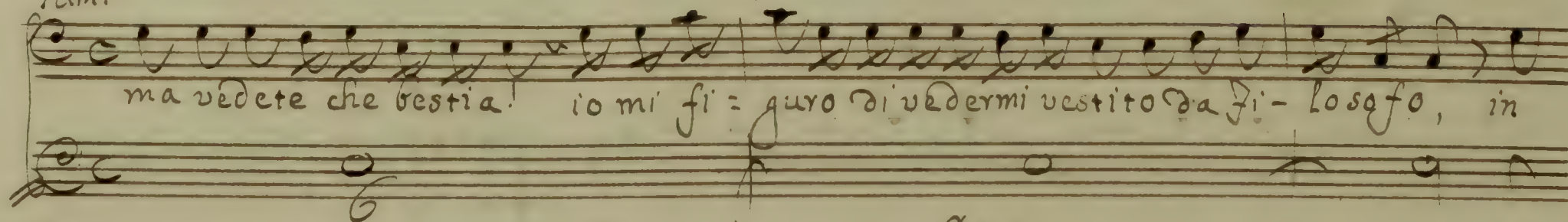
f. ass

me chiur'ent' a me  
te vicino a te  
fe' ci ho gusto affe'  
què co no què que

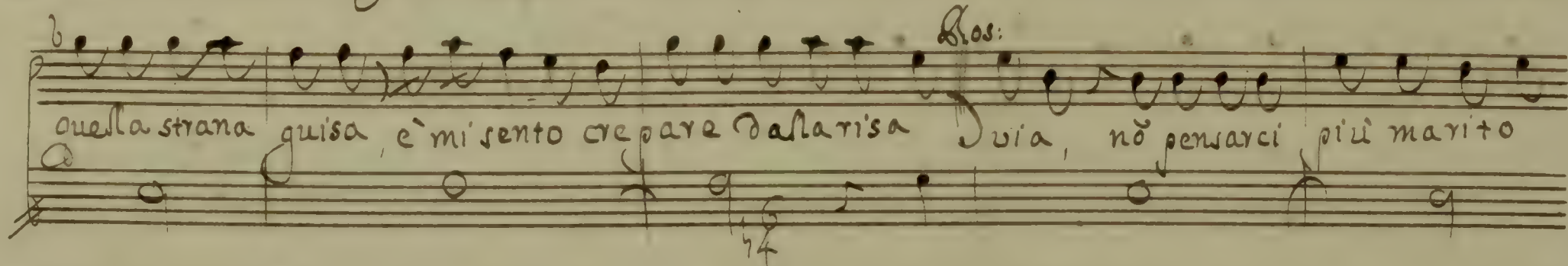
scena 7ma  
Rosa, e Tammaro



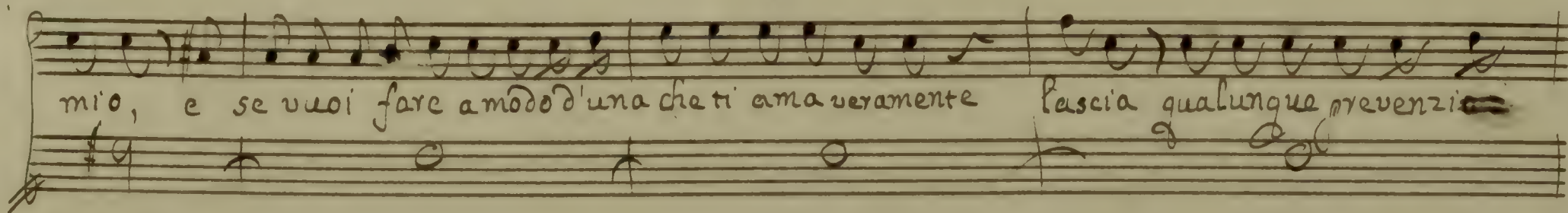
*Am:*



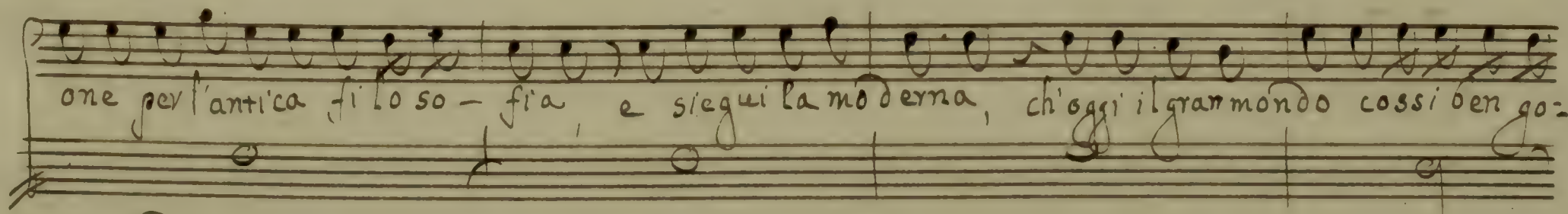
ma vedete che bestia! io mi fi- guro di vedermi vestito da fi- losofo, in



quella strana guisa, e mi sento crepare dall'arisa. *Alas:* via, nò pensarci più marito

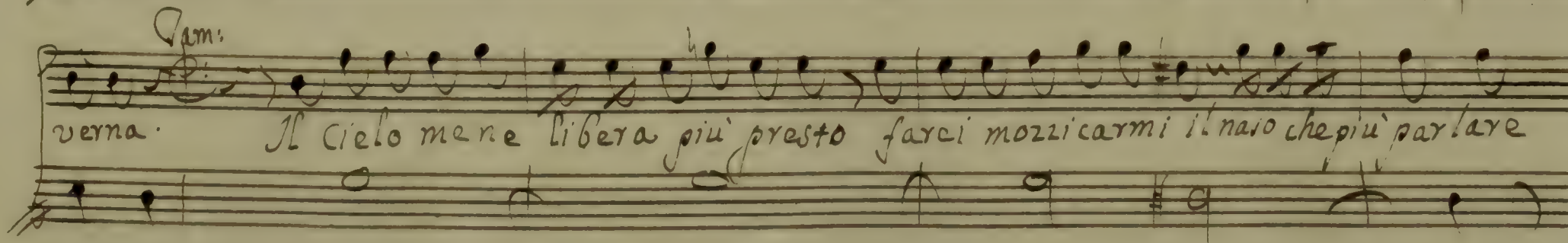


mio, e se vuoi fare a modo d'una che ti ama veramente lascia qualunque prevenzi-



one per l'antica filo so- fra, e siegui la moderna, ch'oggi il gran mondo cossi ben go-

*Am:*



verna. Il cielo m'ene libera più presto farci mozzicar mi il naso che più parlare



*Ros:*

Di filosofia. di quell'antica si non della mia quello che ti propongo non affligge non

secca, e non fa gli uomini selvaggi macilenti, ma gli fa grassi, amabili, e con-

*Tam:*

tenti. ma sarà in pratica questa filoso- fia difficiluccia, e' vero

*Ros:*

anzi al contrario, non ci è cosa nel mondo facile più di - questa, basta farsi ca-

*Tam:*

pace colla testa hoc punctus moglie cara, il capo mio, mai da trent'anni in qua fu ca-



*Qos:*  
pacer di capacità ma la filosofia degli moderni può apprenderla ogni testa, per:

*Pam:*  
chè ben mio consiste solamente in mangiar d'iver-tirsi, e non far niente cattera moglie

mia, e tu sapevi questa filosofia, e te ne stavi senza manifestarmela? Ad

*Qos:*  
ogni costo mio voglio impararmela in tre punti consiste tutto il sistema:

primo, se tu vedi fingi di non vedere, secondo, se tu senti, fingi di non sen-

65



tire, e terzo quando mai risentirti volessi, fa come lingua in bocca no' avessi

*am.* cio è mio bene amato *Ros.* Duvergrazia mi vedi corteggiata in una stanza da due ca:

scanti, o tre senza badar ne a me, ne gli cascanti, can-tando sotto voce, o te ne

*am.* torni indietro, o tira avanti. *Ros.* niente più mio tesoro no' è facile il punto.

*am.* -acci = lissimo, e riguardo al sentire *Ros.* Duvergrazia da i due o tre cascanti, se



*Tam:*  
mai sentissi dirmi *Idolo mio* . fingendo tu di no' sentire allora cantando sotto voce, o tiro a

*Ros:* *Tam:* *Ros:*  
vanti, o me ne torno fuori no' e cosi' appunto veniamo anima mia al terzo punto *Verbi:*

grazia, se mai per qualche cosa, che ti desse al naso volessi meco risentirti, senza alzar la voce inco:

*Tam:* *Ros:*  
moda, e molesta... cantando sotto voce, piglio na sedia, e te la tiro in testa, n'e' cosi' no'

*Tam:* *Ros:*  
caro che u' coltello io poiti cacciare i fegatello ho furlato mia bella in questa casa davi



senza parlare vestirti uscire, e darti a lamineare. in romā nella casa nō ti devi intri-

guardi cosa alcuna, come se nō ci fossi, ma io! devi badar, che la tua vita sia gioconda,

3/4 e che la tua collotola sia tonda, che, pensi *Dam:* dimmi un poco questa filosofia, viene u-

*Go:* sata da molti *Dam:* e di che modo e qualora l'ol mio *Go:* fanno molti posso u-

sarla anch'io.

*Segue a due*



Handwritten musical notation on two staves. The first staff begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a 2/4 time signature. It contains several measures of music, including chords and single notes, with dynamic markings such as *f* and *fz*. The second staff continues the melody with similar notation.

Handwritten musical notation on a single staff, starting with a treble clef, a key signature of two flats, and a 2/4 time signature. The notation is sparse, consisting of a few notes and rests.

Handwritten musical notation on a single staff, starting with a treble clef, a key signature of two flats, and a 2/4 time signature. The notation is sparse, consisting of a few notes and rests.

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Handwritten musical notation on a single staff, starting with a treble clef, a key signature of two flats, and a 2/4 time signature. It features a series of chords and single notes, with dynamic markings such as *f* and *fz*.

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Mari = tuccio mio grazioso mangia, mangia, e lascia fare pensa

solo d'ingras: sare nà la sbagli in verita'

non temer Genm'io vezzoso no te.



viene

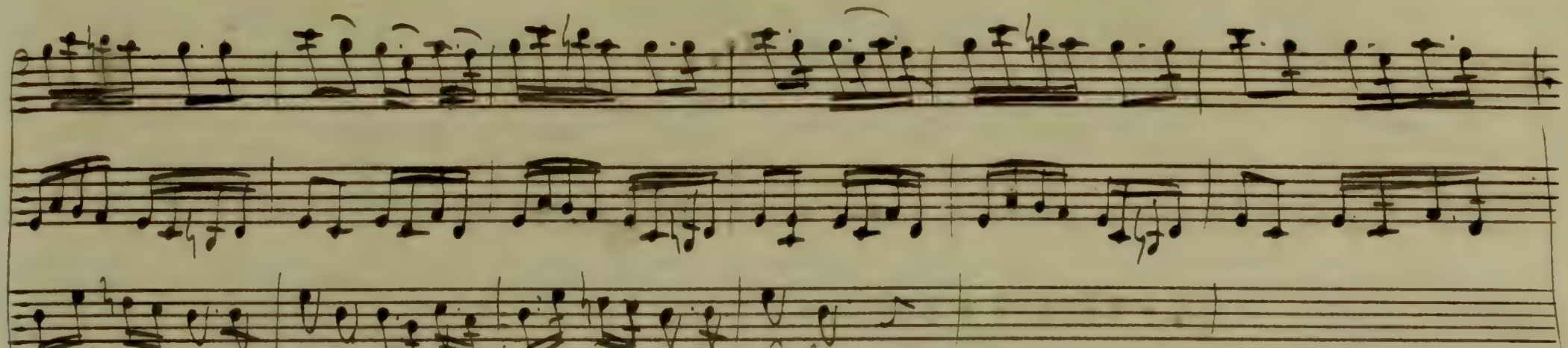
mere, o moglie cara questa tua filoso-fia tutta in testa mi sta-ra'

caro in questa braccia viene viene in queste braccia bella grazia

viene cara in queste braccia viene viene in queste braccia bella faccio

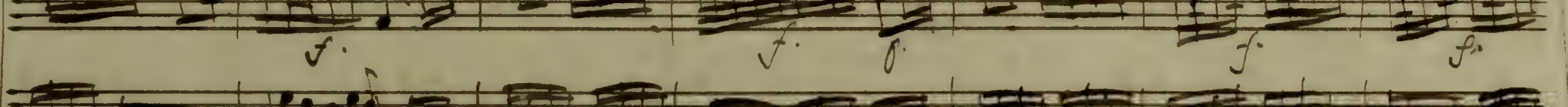
f o





mele in sen mi stillo, come il cor mi balla, e brilla.

e quest' alma come pazza balla, e



mayi = tuccio mio grazioso

viene caro

brilla squizza e squazza

no te-mer ben mio veraso

viene



*f.*

vieni caro in queste braccia in queste braccia

vieni in queste braccia

cara vieni cara in queste braccia in queste braccia

vieni in queste braccia

*Allegro*

*f.*

che piacer

che piacer, che contentezza ch'allegrezza è questa qui, ch'alle =

*Allegro*

*f.*



A handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings like *cres* and *f*. The lyrics are written in Italian and are interspersed between the staves. The paper is aged and shows some wear at the edges.

grezza ch'alle-grezza ch'alle-grezza, è questa qua  
ah qual mole in  
sen mi stilla come il cor mi balla, e brilla mi balla e brilla  
di quest'



Handwritten musical score on aged paper, featuring two systems of staves. The notation includes various musical symbols such as notes, rests, and dynamic markings like *f.* (forte). The lyrics are written in Italian.

*alma come pazza balla e brilla squizza e squazza*

*viene caro viene vieni in queste braccia*

*viene cara viene vieni in queste braccia*



che  
che piacer, che conten = tezza ch'allegrezza è questa qua', che pia:  
cer che con ten tezza ch'alle = grezza a questa qua' ch'alle = grezza



ch' alle =

ch' alle: grezza è questa quai che piacer che contentezza ch' alle =

grezza

grezza è questa quai ch' alle = grezza ch' alle = grezza è questa



qua'

qua' ch'alle: grezza ch'alle: grezza è questa qua' ch'alle: grezza è questa qua' ch'alle:

grezza

grezza è questa qua



Scena Ultima

*lpp.*

Tutti

Signor, benigno il cielo resi tutti fe-lici in questo punto la

*Dim.*

casa è tutta nozze Calandrino sposo è di Cilla, e Laura del Cardicero davvero: ciò pla-

*Cal.*

cere, allegri dunque tutti ci daremo a uitarlo studio cioè vogliamo amici

*M. Ant.*

senza le seccature degli antichi diventare filosofi moderni Signor vat:

tenne dite guardate maneta, ca po l'amore vostro poco è mancato che la magna



*Preca* vedea cono s'ordone pe ste strate perzi chi m'ò Platone, filoso chia e n'ò è stata ac-

*Tam.* cisa che sai tu! questa è u' altra filosofia, che insegna solamente d'ingrassar d'iver-

tirsi, e n'ò far niente. parla, parla m'ra moglie, spiega a costoro maro man quei punti,

*Ros.*

primo, secondo, terzo. Ch'via quel che di n'io fu cherzo Tamaro m'io la vera filoso:

fia, e quella di badare ala propria famiglia e sei do ueri di buon marito e di onorato



*Tam:*  
uomo adempire saprai, Filooso eccellente allor sarai questo è u' altro parlare

*Calando:* *Lau:* *Opp:* *Em:*  
ma giudizio assai — da dotto = rena Emilia perchè merita l'estremo mio pia-

*Al:* *M. Ant:*  
cere mi tiene oppressa. Ino = pa saje ca lo suono se ne vene. Decimo bonanotte,

e ghiamo n cenne.

Segue Coro.



Handwritten musical notation on two staves, featuring treble clefs and a key signature of two sharps (F# and C#). The notation includes various note values, rests, and dynamic markings.

Handwritten musical notation on a single staff, featuring a treble clef and a key signature of two sharps. The notation includes various note values and rests.

Handwritten musical notation on a single staff, featuring a treble clef and a key signature of two sharps. The notation includes various note values and rests.

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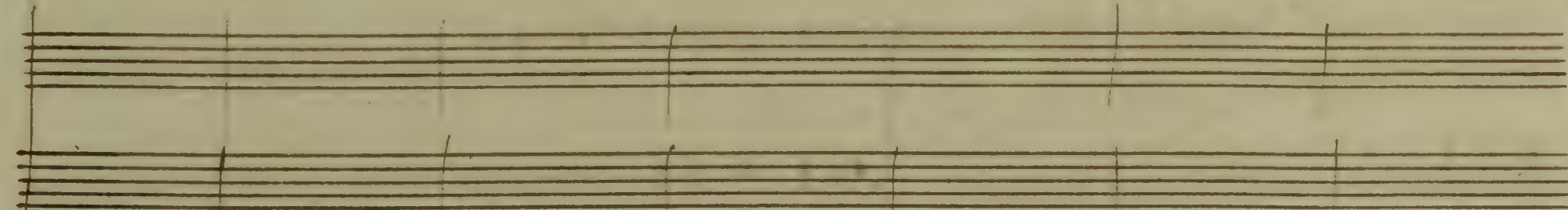
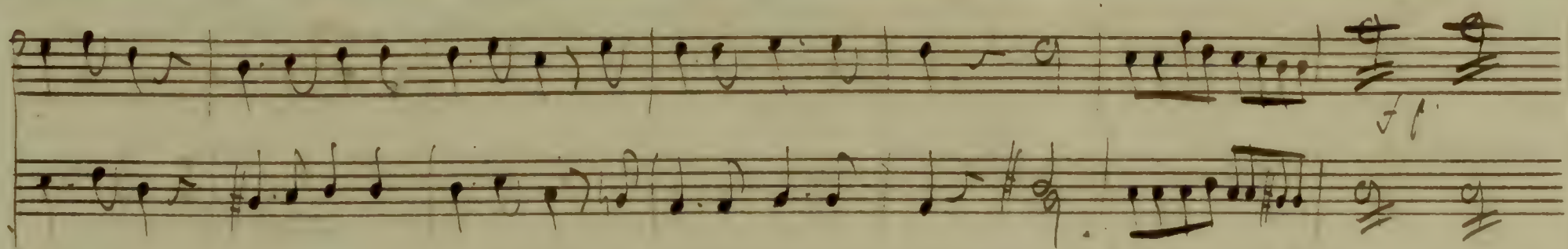
Handwritten musical score on aged paper, featuring ten staves. The notation includes various musical symbols such as notes, rests, and clefs. The lyrics are written in Italian below the staves.

Ogso sempre allenubi appreso vā la serenità

Gnossi

Gnossi vā tutto

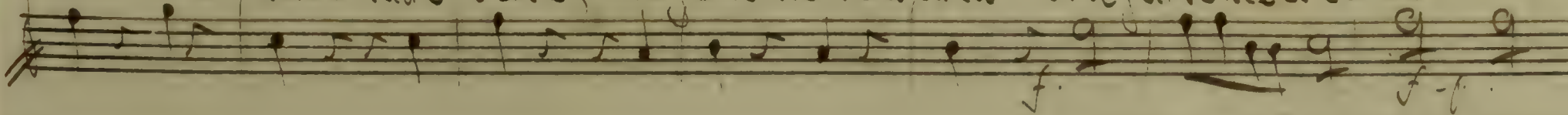




quanto si visse in



be - ne tutto tutto bene, ma jamon cene a curca via jamon cene a curca





Handwritten musical score on aged paper, featuring multiple staves with notes and lyrics. The lyrics are in Italian and appear to be a religious or dramatic text.

The visible lyrics are:

quanto si vive in pene tanto si goda adesso  
quanto si vive in pene tanto si goda adesso  
pene quanto si vive in pene tanto si goda adesso  
Gnossi va tutto  
Gnossi va tutto

The score includes various musical notations such as notes, rests, and dynamic markings like *f* (forte) and *ff* (fortissimo).



*f. ag. f. cres*

Sempre allenui appresso va la serenità sempre allenui appresso  
bene mă jămonceă curcă a curcă o o o mă  
Sempre allenui appresso va la serenità  
bene mă jămonceă curcă a curcă

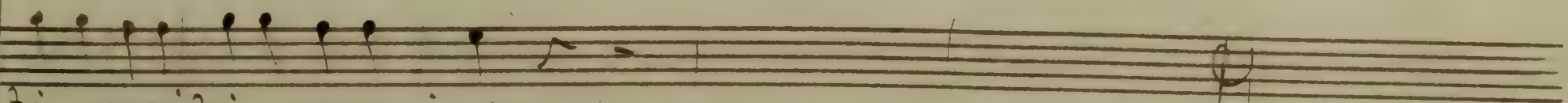
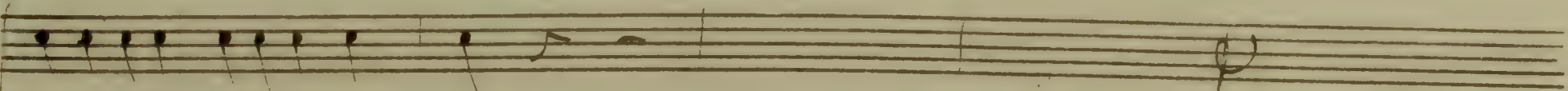
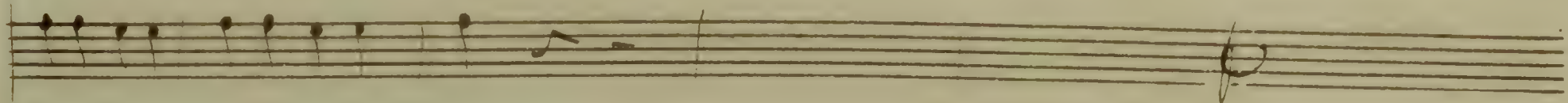
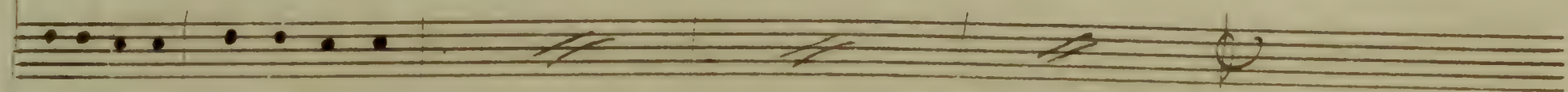
*f. as.*



Handwritten musical score on aged paper. The score consists of eight staves. The first four staves contain instrumental notation. The fifth and sixth staves contain vocal notation with the lyrics: "va la serenità sempre alle nubi appresso va va la serenità sereni:". The seventh and eighth staves contain vocal notation with the lyrics: "jamonce a curca o ma jamonce a curca a cor:". The notation includes various musical symbols such as notes, rests, and clefs.

va la serenità sempre alle nubi appresso va va la serenità sereni:  
jamonce a curca o ma jamonce a curca a cor:  
va la serenità — — — — — va la serenità sereni:  
jamonce a curca — — — — — ma jamonce a curca a cor:

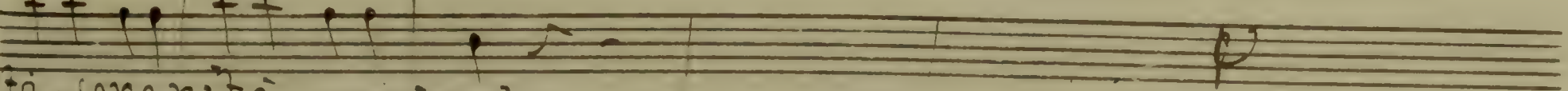




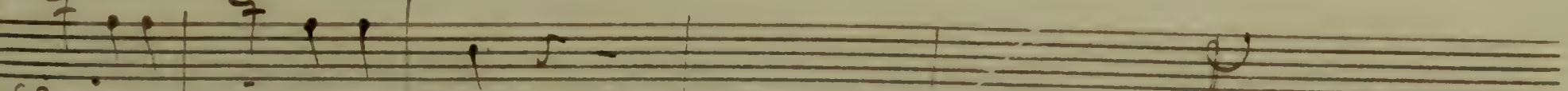
ta serenita



ca a curca



ta serenita



ca a curca



Al Fine



